

MUSICAL COURIER

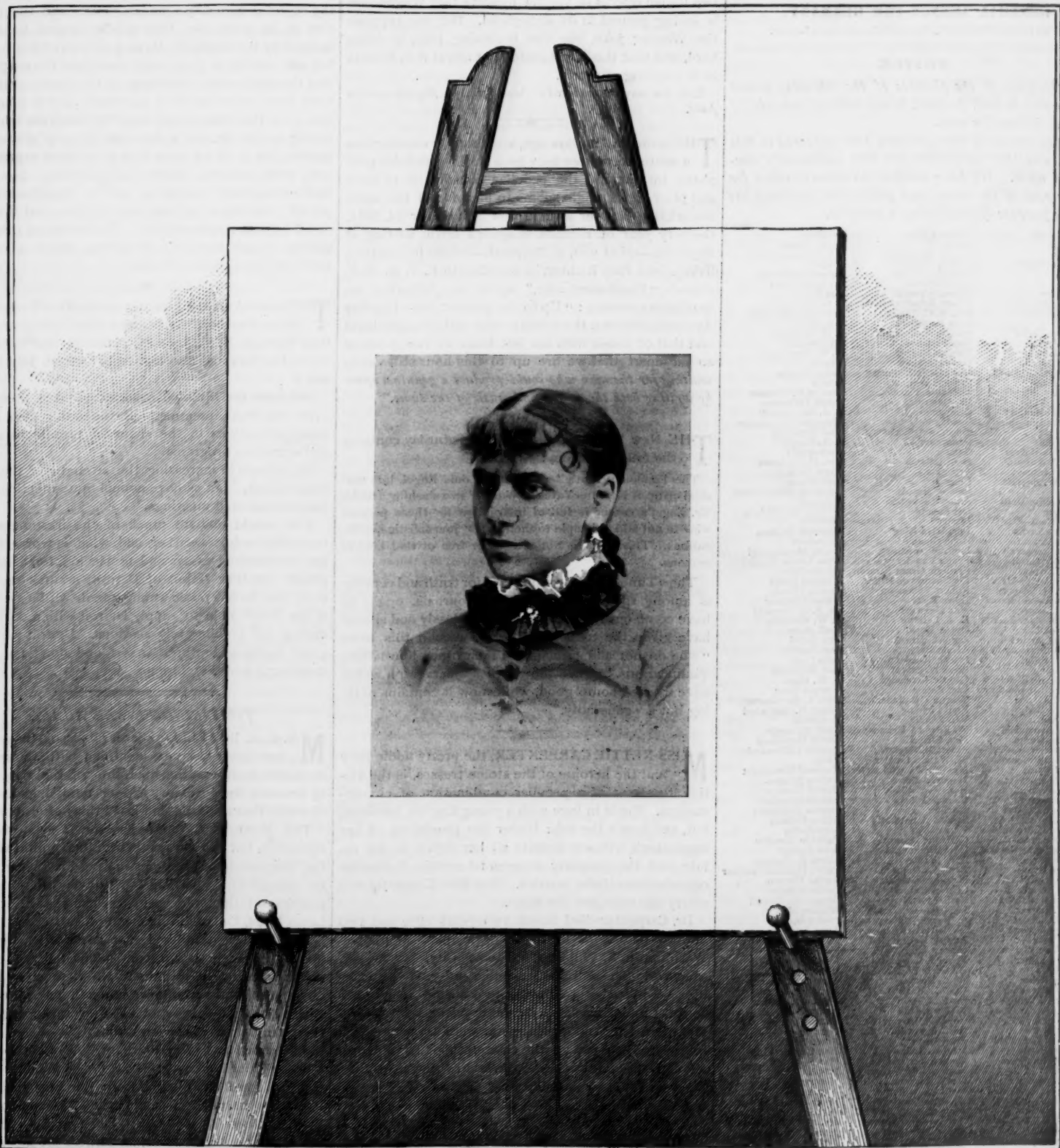
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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MISS JOHANNA COHN.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Donaldi	Johann Strauss	Hermann Winkelmann
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Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidus	Joachim	Strauss Orchestra
Franz Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Franz Liszt	Saint-Saëns
Franz Rummel	Christine Dossert	Pablo de Sarasate
Blanche Stone Barton	Dora Henningsen	Jules Jordan
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Karl Klindworth	Conrad Ansgore	Emma Juch
Edwin Klahre	Carl Baermann	Fritz Giese
Helen D. Campbell	Emil Steger	Anton Seidl
Alfredo Barili	Paul Kalisch	Max Leckner
Wm. R. Chapman	Louis Svecenhal	Max Spiecker
Otto Roth	Henry Holden Huss	Judith Graves
Anna Carpenter	Neally Stevens	Hermann Ebeling
W. L. Blumenschein	Dyas Flanagan	Anton Bruckner
Leonard Labatt	A. Victor Benham	Mary Howe
Josef Venino	Mr. and Mrs. Carl Hild	Attalie Claire
Josef Rheinberger	Anthony Stankowitch	Mr. and Mrs. Lawton
Mrs. Bendix	Moris Rosenthal	Madge Wickham
Helene von Doenhoff	Victor Herbert	Richard Burmeister
Adolf Jensen	Martin Roeder	W. J. Lavin
Hans Richter	Joachim Raff	Niels W. Gade
Margaret Reid	Felix Mottl	Hermann Levi
Emil Fischer	Augusta Oström	Edward Chadfield
Merrill Hopkinson, DD	Mamie Kunkel	James H. Howe
E. S. Bonelli		

SUMMER seems to be the season peculiarly adapted to those managers who delight in giving so-called grand opera in English. We are undergoing the singing and acting of a company now in this city whose presentation of all the old chestnuts in the repertory of English opera is a disgrace.

At all events the public think as we do and persistently refuse to patronize the performances of callow singers, decayed artists, a poor chorus and worse orchestra, and they are quite right; for, apart from the fact that, musically, these performances are worthless, have we not the Thomas orchestra at the Lenox Lyceum, and this week the Strauss band?

Summer opera in English is rot, pure and simple,

THE "Sun," usually reliable as it is on foreign matters musical, printed last week some rather startling statements about the decline of Wagnerism in Vienna.

All this because "Ernani" and "Trovatore" have been given with the success that usually attends the performances of these two dear old friends in art.

Two swallows do not make a summer, neither do two Italian operas in Vienna indicate that Wagnerism is losing ground in its stronghold. But we suppose the Wagner joke, like the Browning joke, is dying hard, and that this latest statement about it in Vienna is its expiring glimmer.

Let us say, reverently but firmly, *Requiescat in pace.*

THE writer, a few days ago, accidentally came across a sentence written by "Jean Paul," which for prophetic insight and the peculiar coincidents of time and place of its origin seems to him one of the most remarkable he ever struck. On November 24, 1813, the very year of Richard Wagner's birth, writing at Bayreuth—mind you, at Bayreuth—where he was then living, Jean Paul Richter, in a preface to E. T. A. Hoffmann's "Phantasiesstücke," wrote the following remarkable sentence: "Up to the present time Phœbus Apollo has thrown the gift of poetry with his right hand and that of music with his left hand to two persons so far apart that we are up to this hour still vainly waiting for the man who could produce a genuine opera by writing both the poetry and music of the same."

THE New York "Times" of last Saturday contains the following item:

The London "Truth" denounces Louis Engel, late musical critic of Edmund Yates' "World," in a slashing article. Mr. Engel's career is full of instruction for those persons who do not add principle to their other journalistic qualifications. This town is not altogether free of that kind of persons.

The "Times," whose reputation for truth and veracity is among the best of American journals, ought to have come out more plainly and fearlessly and should have given the names of the persons in this town "who do not add principle to their other journalistic qualifications." Then the "Times" paragraph would have worked some good, while now it contains nothing but a "generality."

MISS NETTIE CARPENTER, the pretty fiddle fairy and the heroine of the stolen tresses, is the victim at present of a peculiar combination of circumstances. She is in love with a young English barrister, but, and here's the rub: Under the provisions of her stepfather's will she forfeits all her rights in his estate and the property reverts to certain Methodist organizations if she marries. But Miss Carpenter will marry the man just the same.

Dr. Carpenter died about two years ago, and two months before his death he drew up a will making Washington B. Williams, of Jersey City, his lawyer, executor. The will was a peculiar one, and the executor submitted it to Surrogate Ransom to unravel some of its intricacies. By the provisions of the will Mrs. Carpenter and her daughter were to receive the interest on one-half of the estate, which is valued at about \$75,000, until they each reached the age of fifty-five years. Then an additional \$500 was to be paid out of that half of the estate to them every year. Mrs. Carpenter, who was the doctor's second wife, is now forty-five years old and her daughter about twenty. In case either of them married she was to lose her share of the income and the other provisions of the will were to be carried out. In this contin-

gency \$5,000 was to go to the Academy of Medicine, \$10,000 to the Methodist Episcopal Home and the same amount to the Methodist Missionary Society. There was another very complicated bequest to the pastor of the Methodist Church at Erieville, Madison County.

The case will be decided before Judge O'Brien, of the Supreme Court, in a few days.

This is indeed a case of what the "World" calls "post mortem tyranny." Why two generations should be made to suffer for the supreme selfishness of the testator is only to be explained by the faultiness of our testamentary laws.

We heartily applaud Miss Carpenter's resolution in wedding the man of her choice, and hope that all the other unmarried lady fiddlers in our midst will go and do likewise—of course when the times are propitious. Amen!

AT the risk of offending many we cannot refrain from deploring the number of conservatory concerts at this season of the year. The public concert by the pupils of conservatories has, of course, for its prime object the advertising of each institution, and the object is naturally a laudable one. But the question to be asked is: How much musical benefit is derived by the pupils by these public exhibitions? If but one concert is given each year, then the suspicion that the pupils who participate in the yearly concerts have been preparing for it the whole year is a natural one. On the other hand, monthly concerts, whether public or private, are a drain on the pupils' working powers, for it is no mere task to prepare something new every month. There is no denying, however, that occasionally playing in public strengthens the pupils' confidence in their own abilities, but the idea could be better systematized. We commend this suggestion to the attention of earnest directors of our excellent local conservatories.

THE second annual meeting of the New York State Music Teachers' Association takes place at Saratoga Springs, N. Y., June 24, 25 and 26, and the meeting of the National Association in Detroit, July 1, 2, 3, and 4.

Naturally the National Association takes precedent over the State meeting, but the latter also offers many attractions in the shape of prominent artists and attractive programs.

We believe in increasing the strength of the State associations. Let us have annual State meetings and biennial national meetings.

This would obviate much of the irksomeness of traveling in hot weather, and, what is worse, listening to dryasdust essays and music in a torrid atmosphere. Brother Hahn, of Detroit, assures us, however, that he has made arrangements with a syndicate at the North Pole to supply Detroit with a cold wave during the coming July sessions. Detroit will be a great meeting, brethren in art, and don't fail to remember it and therefore go.

THAT RING FINGER AGAIN.

MR. E. S. BONELLI, of San Francisco, whose name has lately become identified with the surgical operation known as the liberation of the ring finger by severing the accessory slip or tendon, gave a public exhibition at Steck Hall last Friday afternoon.

THE MUSICAL COURIER has never espoused this operation, but has always thrown its columns open to the discussion of the question, and last year, it will be remembered, participated actively in the symposium on the subject in company with the late Louis Maas, Calixa Lavallée and others.

It will be remembered that Dr. Forbes, the well-known Philadelphia surgeon, advocated the efficacy of the operation at the M. T. N. A. meeting in this city in 1885, and several pianists and music journalists, with a devotion worthy of a better cause, submitted their hands to the surgeon's knife.

The movement was, however, a sporadic one, and it looked until recently as if it had died a natural death. Then Mr. Bonelli, from the far West, came forward with his painless operation; and, encouraged by the success he achieved in San Francisco and elsewhere, he came East to us, an earnest propagandist of this new cult, surgery and music. As we before remarked, we have ever endeavored to treat all subjects of this sort in a perfectly impartial manner, and have

explored with patience the claims of the inventors of various mechanical appliances relating to piano playing.

One thing may be said at the outset. Mr. Bonelli's, as was Dr. Forbes', operation is a perfectly harmless one, and all fears of nervous trouble, blood poisoning, loss of power, &c., may be at once dismissed as groundless.

At his lecture last Friday afternoon Mr. Bonelli did not claim that there was increase of force after the operation, but that there was increased freedom he confidently asserted.

He tested the fingers of a little twelve year old pupil, Carrie Bowes, who certainly is a muscular young lady. She had been operated upon by Mr. Bonelli four years ago, and her freedom of the ring finger was amply demonstrated by her performances at the piano.

Mr. Bonelli operated on a boy's hand in the full view of the audience, using a cocaine spray, so that the cutting was painless.

No blood was spilt, and the subject was certainly able to lift his finger much higher than before, and the lateral movement also was freer. There can be no question as to the repulsion attendant on anything that smacks of surgery in connection with music.

The cutting of the tonsils when first advocated called forth a storm of abuse from many vocal teachers, but it is now a comparatively commonplace operation.

Hence we may view the opposition to Mr. Bonelli's views with comparative complacency, knowing full well that results are bound to tell in the end, and that if the operation gives such relief without risk or pain it will be regarded in a more lenient light by those of the profession who so bitterly oppose it. The late Dr. Louis Maas was its most ardent champion, and combated the assertion that those who needed such an operation were not intended by nature to play the piano by proving that nearly all the great world virtuosos had small hands, and only after almost superhuman study did they overcome what they deemed an insuperable obstacle, *i. e.*, the lack of independence of the ring finger. This Mr. Bonelli does most successfully. The subject is a fruitful one, and we invite discussion by piano teachers interested in their art.

—An interesting collection of musical instruments is now on exhibition in London. Among the flutes are some old specimens copied from the originals preserved in the Communal Museum at Verona, Quantz's boxwood flute, which was certainly played upon by that royal flautist, Frederick the Great, of Prussia, and so on, down to the latest models of the present year. There are also several flutes à bec of the eighteenth century, and bagpipes, besides oboes, bassoons, clarinets, and other reed or wood instruments. Among them may be mentioned a gigantic B flat contra bassoon and also a contra fagotto in wood played at the Marylebone Gardens by J. F. Lampe in 1739. The instrument was said to have been made for Handel, and it was used in many of his oratorios. Of brass instruments there is an interesting collection. The Conservatory of Brussels has sent facsimiles of old Roman infantry and cavalry trumpets reconstructed from the relics of similar instruments found in Pompeii. There are also some old Hebrew scholars, a gigantic Alpine horn, a trumpet of the fifteenth century, an old army bugle used in the Crimea, the herald's trumpet used by the imperial guard of Napoleon III., a curious trumpet with a dragon's head supposed to have been manufactured about 1800, a snail model by Sax, &c., down to the most recent inventions. A whole family of serpents are arranged against the wall, and there are also an extraordinary number of drums, including the state silver kettledrums and banners lent by the Queen, the Duke of Marlborough's drum used at Blenheim, and two or three drums which were beaten at Waterloo.

—The operatic and theatrical season at St. Petersburg which has just terminated has not been, on the whole, very successful. Rubinstein's opera, "Gorischka," the only novelty, has drawn most money, but artistically is not very highly valued. Tchaikowsky's new ballet at the Marie Theatre, "The Sleeping Beauty," is the next greatest success, and the music is considered worthy of the composer at his best. The appearances of Rubinstein and of Marcella Sembrich have found their usual appreciation.

—The program of the Richter concert of June 30 at London, which will be given in conjunction with the London Wagner Society, will include the overture "Die Feen," "Elizabeth's" air from "Tannhäuser," the "Siegfried" idyll, the third scene of Act III. "Die Walküre," and the symphony in C (MS.). It will be noted that the first and last of these will be then heard for the first time at a Richter concert.



THE RACONTEUR.

THE hegira of both foreign and domestic music people can best be described by the term *accelerando*.

Last Saturday Mrs. de Pachmann sailed on the Bourgoigne, and will spend the summer in Paris, returning in the fall.

Her better half, pianistically and lesser as regards size, will seek inspiration in the Kaaterskill.

Mrs. Pemberton Hincks, accompanied by her sister, Miss Berthe Pemberton, also sailed on the same day for London, where she doubtless will renew her drawing room triumphs with her Creole songs.

Mrs. Frida de Gebele-Ashforth, accompanied by her amiable husband, Arthur Ashforth, went abroad for a three months' tour, and my good friend Harry Rowe Shelley, one of Brooklyn's cleverest organists and composers, sailed last Wednesday on the Britannic. A goodly array.

Many musicians will take advantage of the intermediate season to take a week or two of vacation. They usually come back full of strange stories about fish, none of which I shall repeat. Let the "Sun" get the benefit of such yarns. But then I have heard one or two episodes that are so characteristic of the experience of musicians that I will give them for what they are worth. One earnest, whole souled fellow, who makes no boast of his acquirements, found himself in a country hotel. The people gathered there had heard that he was a musician, and they asked him to play. Rather than appear offish he sat down at a cracked piano and played one of Mozart's most simple and melodious andantes, under the impression that this tuneful piece would catch the uncultivated ear and prove pleasing. The audience listened with rare respect, the silence being far more profound than in Chickering Hall or the Metropolitan during a performance; but when the player had finished there was a perfunctory grunt in the way of applause, and one of the rustic listeners said:

"Say, mister, can't you give us something lively? 'Dancing in the Barn,' or something like that?"

The earnest musician fainted.

And yet we all have to endure just such experiences whenever we try to please any but really cultivated audiences.

Another story by a returned musician is of the same character. Asked to sing one evening he chose not a Schubert, Schumann or Franz *Lied*, but a good English ballad, such as Sullivan or Macfarren might have written. Whether he sung ill or well doesn't matter in the premises; the audience besought him, when he had finished, to render something from the Moody and Sankey "Hymn Book."

The worst of it all is that these musicians, straying out into the country, would have met the same inglorious and irritating reception in nine out of ten of the parlors of New York. There can be no question about it, the true musician's work is for musicians, and there are mighty few of us. Most of us, I think, would rather hear a good thing indifferently done than "Home, Sweet Home," the forty-seventh time by Patti. The crowd, however, never advances, and any plumb line artist is to be excused if he "has a cold" or if he is "out of practice" when he is asked to play or sing for a miscellaneous though friendly audience.

I remember myself riding for 30 miles over a rough country road with a good farmer, an excellent, fairly well informed man for a driver. It was not by my initiative that we fell to discussing music, but so we did, and the driver told how he had attended a concert given by the Boston Symphony Orchestra, which had been given in the nearest big town to his neighborhood. "I have no doubt," he said, "that it was all very fine, but I confess that I could not find as much real, genuine music in it all as I used to when I was a boy in hearing our brass band, or the fiddlers playing for dances. The fact is, there ain't no music like 'Money Musk' or 'Buy a Broom,' and other such good old tunes."

Of course there isn't, and thank God for it! but such

talk is an indication of what cultivated musicians have to buck against.

All these things remind me of a story told me by one of the journalists who is now doing his part toward supplying New Yorkers with their daily reading matter. He is something of a musician in spirit, if he cannot do much in the way of entertaining people. Several years ago he sat in a theatre listening to "Martha." Campanini, Del Puente, Scalchi and Valleria were in the cast. My friend was there to study stage business, as he was to sing the baritone role in an amateur performance a few nights afterward. At his side sat a man who knew "Martha" by heart, and as soli and choruses succeeded each other, he hummed the airs audibly. At one point this interruption bothered my friend exceedingly, and in disgust he leaned back in his chair and gazed at the ceiling. Whereat the hummer turned to him, while the music still was in progress, and whispered:

"You don't like music very much, do you? Too bad! 'Martha' is the greatest opera ever written!"

And although the poor amateur explained, for the sake of quiet, that he did not admire the opera profoundly, the beast of a hummer proceeded to give him a lecture upon Von Flotow's genius and the melodiousness of his compositions, until the curtain fell on the act, after which the amateur stood near the back row and mourned over the remainder of the performance.

This is a good deal of a growl, isn't it? But happily or unhappily, as you see fit, this happens to be a time when a music lover cannot do much else than give vent to his hitherto corked up spleen.

Thump-rattlety-bang went the piano.

"What are you trying to play, Jane?" called out her father from the next room.

"It's an exercise: 'First steps in music,'" she answered.

"Well, is there nothing you can play with your hands?" he asked.

Bonelli, of San Francisco, is here, and I saw him operate on a lad last Friday afternoon at Steck Hall. It looked formidable, but certainly the little patient didn't seem to mind it much, for he smiled in the most unconcerned manner. I myself underwent the same operation at the hands of Dr. Forbes, of Philadelphia. It hurt then, I can assure you, but I had to grin and bear it. About its value I can say less, as I am personally prejudiced against all such things, believing that nature gives a pianist a good hand. At all events, I don't like this invasion of the clinic into art.

Horrors! Chloroform and Chopin! What next?

A fresh piano salesman being asked by a young lady if he had any nice pieces, petrified her by replying that he sold his pianos whole.

The clever "Harlequin" of the Boston "Home Journal" is responsible for the following: "The Boston Symphony Orchestra has departed on its travels, but a few stories remain behind, like the tail of a comet. Here is one: The clarinetist, who has been in the orchestra since the day when the man who considered it the best in his line was projected into retirement by Gericke, was ill. It was necessary to fill his place. There was nothing to do but to send for the clarinetist who had in years gone by done such work—that is the projected man. He was asked to substitute, and though he was much like Lichtenberg, who has never returned to the fold from which he was ejected, and felt his importance, he accepted the call with becoming condescension. He appeared at the rehearsal. After it was over he approached the business manager and announced that he should not come back again. Consternation reigned. 'Why not?' was put to him. 'Because,' was his reply, 'I have not been introduced to Mr. Nikisch.' The business manager signified his willingness to repair the oversight, but the little clarinetist was on his dignity, and would not be presented in any such way as that. He asserted that it was the Concertmeister's place to present him. The business manager was sure that would be all right, and approached Kneisel on the subject. The violinist at once turned to the fellow musician and assured him that he would not do it, and did not consider it his place. The clarinetist with some heat assured him that if he did not know the duties of his position he would teach him; that he did not choose to exist in the estimation of the leader as a number, but proposed to enjoy his own personality, and therefore demanded to be introduced in person to Mr. Nikisch and by Mr. Kneisel. He was necessary, so he carried his point. He stayed the week out, and at the end of it he received a check for \$30 from the Higginson representatives, which heat once returned to them, requesting them to wait until he sent his bill. The bill followed at once for \$75, and it was paid. That man, though German born,

does not mean to let any Americans get the best of him, and he still finds his German pigheadedness the best thing to carry him through."

Paderewski (anglice "pepper whiskey"?), the Polish piano polisher, is reported to be engaged for a tournee in this country next season. He is rich, young, plays pianissimo like Pachmann, fortissimo like Rummel; is auburn locked, resembles Algernon Swinburne and has great talent. There you are! Next!

Maud Powell announces her definite engagement to Mr. Stradivarius, one of the aristocratic members of the Cremona family. So drop the matter, all ye other claimants.

"Professor, what's the difference, anyhow, between a fiddle an' a violin?" "Ze same deefereenz zat egzeest between ze veedler an' ze violinist."

For the sake of those who are deeply interested I can announce that the Empress of Japan, whose family name is Mutsu Hito (Muffy for short), is a virtuoso on the "koto." (Don't ask me what it is. I heard it once and it sounded like a xylophone struck by lightning.)

A terrible snake story comes from Texas—Sulphur Springs aptly enough. A 2 foot ophidian was found in a piano. What had that instrument been indulging in? I have heard of pianists with the snakes—but no, the subject is too painful to dwell upon.

A good way to get even with the weather is to go to the Casino roof, per elevator, and listen to the madly inspiring strains of the Gypsy Hungarian Orchestra. The streets are quite cool by comparison when you descend homeward bound.

The Thomas Concerts.

THE tenth Thomas concert at the Lenox Lyceum last Sunday night was crowded to the doors, a happy combination of Theodore Reichmann and cool weather doubtless being the cause. The popular baritone achieved a veritable triumph, being compelled to repeat the "Trompeter" aria, and after some Schubert and Schumann songs he sang as encore the latter composer's "Lotosblume." Mr. Max Spicker accompanied the soloist admirably. The evening's program was as follows:

Selection, "Flying Dutchman".....Wagner
Allegretto, Seventh Symphony.....Beethoven
"Damnation of Faust".....Berlioz
Prelude, "Deluge".....Saint-Saëns
Song, "Farewell" ("Trompeter of Säckingen").....Nessler
Theodore Reichmann.
Suite, "Bilder vom Rhein," op. 48 (new).....Paul Schumacher
"Kahnfahrt beim Abendluten," "Marsch der Winzer," Serenade,
"Abend-Dämmerung," "Heimliches Plaudern," "Ländliches Fest,"
Polonaise, No. 2.....Liszt
Songs, "Am Meer,".....Schubert
"Widmung,".....Schumann
Theodore Reichmann.
Waltz, "Rathaus Tänze" (new).....Johann Strauss

Max Bendix played the violin solo in the "Deluge" prelude with great purity and musical feeling. The new suite by Schumacher is not alarmingly original. It is pretty summer night's music—*c'est tout*.

The band was in good form and played brilliantly. Excellent programs are announced for this week. Mr. Reichmann was to have sung last evening again.

—Mr. George Bernard Shaw, who recently left the London "World" to become art critic of "Truth," has returned to Mr. Yates again, but this time in the capacity of musical critic, vice Louis Engel, "resigned."

—The new number of the "Meister" fully maintains the high level of interest on which the official journal of the London Wagner Society should keep. The opening article deals with "Richard Wagner's Youth," and is followed by the second part of "A Study of 'Die Meistersinger,'" which is as lucid and helpful as the early portion. A translation is concluded of "A Pilgrimage to Beethoven," and the editor puts forward a second chapter on Wagner's correspondence with his Dresden friends. A graceful poem by Evelyn Pyne, entitled "A May Song," is also given.

—The director of the Dresden Conservatorium, Dr. Heinrich Pudor, has issued a report of the thirty-fourth year of the work of the institution. The remarks of the director himself are extremely plain and thorough. He wishes the institution to be distinctly devoted to the teaching of German music and of vocal music as executed on German principles. He strongly disapproves the teaching of Italian opera airs and of pieces selected from the operas of Meyerbeer. Indeed, his disapproval of Italian airs is carried to such an extent that one lady professor of singing has had to send in her resignation, and has had it accepted, because she persists in teaching her pupils to sing such airs as Dr. Pudor condemns. It will be interesting henceforth to watch the career of pupils educated at the Dresden schools, especially of the vocal pupils.

PERSONALS.

MISS JOHANNA COHN.—We present this week to the readers of THE MUSICAL COURIER an excellent likeness of Miss Johanna Cohn, a young pianist whose marked talents and industry are in the end bound to achieve something.

Miss Cohn is a pupil of Mr. Gonzalo Nunez, the well-known pianist and teacher, and her present proficiency in her art she ascribes entirely to his careful and conscientious training.

Miss Cohn, at a recent appearance in Steinway Hall, played among other things Chopin's D flat nocturne and Liszt's tarantella in G minor, with marked success. Her repertory is varied, consisting of works from Bach, Beethoven, Schumann, Chopin, Liszt, Rubinstein, Moszkowski and others.

She is an earnest student, a good musician, an excellent teacher, and will next season, in all probability, be heard in recitals.

SALLY LIEBLING AND ETELKA GERSTER.—Etelka Gerster and Sally Liebling, the well-known Berlin pianist, will make their customary summer concert tour, beginning about the middle of July, in Carlsbad, and from there to Kissingen, Schwalbach, Kreuznach, Spera, Ostend and Blankenberghe.

This artistic couple achieved great success last summer in the same tournee.

MALLINGER FOR PRAGUE.—Mathilde Mallinger, the once famous prima donna of the Berlin Royal Opera House, and who since her retirement last year from the stage has become a successful vocal teacher at the German capital, has just accepted the position as first singing teacher at the Prague Conservatory of Music.

BOITO'S DEVOTION TO FACCIO.—Arrigo Boito, the composer poet, of whose devotion to his unhappy friend Franco Faccio we have previously spoken, has just given a renewed proof of his affection for him, which is revealed in the following telegram which Dr. Giovanni Mariotti, of Rome, sent to the vice-director of the Parma Conservatory of Music: "Arrigo Boito, to whom before anybody else and repeatedly Verdi had offered the directorship of the conservatory of Parma, but who had always refused, now accepts that position; but only through the noble sentiment of replacing for a time his sick friend. Yesterday the decree was signed nominating Boito honorary director of the Parma conservatory, confiding to him supreme executive authority during the absence of the sick director. This is a precious acquisition, of which Parma will doubtlessly be proud." As to Faccio himself, whom Boito visits every day, his health is by degrees becoming more miserable. He has no longer consciousness, nor does he recognize anybody.

CARL MAYER FOR STUTTGART.—The Royal Opera House at Stuttgart is soon going to lose its first baritone, Luria, who has been engaged by Mr. Stanton for the Metropolitan Opera House. In his stead Carl Mayer, the famous baritone, who for the last nine years has succeeded in dividing the favor of the Cologne operatic public with Emil Goetze, the tenor, has now been engaged for Stuttgart. His first appearance there took place on the 10th ult. in the part of "Don Giovanni." The King of Wurtemberg was present and expressed himself as delighted with the performance, and so did the public and the press.

LILLI LEHMANN ENGAGED FOR BERLIN.—That poor but deserving artist, Lilli Lehmann, after vainly waiting for a re-engagement by Mr. Stanton, has finally succeeded in making her peace with the management of the Berlin Royal Opera House. She paid the fine imposed upon her for breach of contract two seasons ago, but nevertheless could not get on with Count von Hochberg, who is not one of the easiest of intendants. Last year, when Lilli put the thumbscrews on Mr. Stanton, who was unable to get a satisfactory substitute for her, she did not try for Berlin. This season Mr. Stanton got tired of having the opera house run for her and Paul Kalisch's benefit, and as he succeeded in engaging Mrs. Mielke, from Cologne, and Mrs. Scholler-Haak, from Munich, he could dispense with Mrs. Lilli Lehmann-Kalisch's services, which he gladly did. She has been wirepulling at Berlin since then, and according to latest information just received by THE MUSICAL COURIER she has gained the day and is now a member of the Berlin Royal Opera House personnel for next season. Whether or no Mr. Kalisch is also engaged, we were unable to ascertain.

TSCHAIKOWSKY'S NEW OPERA.—The title of the new opera which Peter Tschaikowsky wrote at Naples last week is "The Queen of Spades," and not, as heretofore reported, "The Captain's Daughter." The libretto was prepared by the composer's brother, Modes Tschaikowsky, and is taken from a novel of the great poet Poushkin. The work will probably be brought out at St. Petersburg in the beginning of next November.

MR. AND MRS. J. H. ROSEWALD.—Mr. J. H. Rosewald, the San Francisco, Cal., conductor and violinist, and his wife, Mrs. Julia Rosewald, the prima donna and vocal

teacher, called on THE MUSICAL COURIER last Monday on their way to Baltimore, where Mr. Rosewald's father is living. From Baltimore Mr. and Mrs. Rosewald will go to Detroit to attend the M. T. N. A. meeting, as Mr. Rosewald is vice-president for the State of California.

STAVENHAGEN TO WED.—Bernhard Stavenhagen's approaching marriage with Miss Agnes Dennis is announced. Miss Dennis is a singer well known in Germany.

A TOUR DE FORCE.—The Neapolitan journals record a veritable *tour de force* which has recently been accomplished by a prima donna of the San Carlo Theatre, Miss Adèle Agresti, who sang in "Il Trovatore" in the afternoon and "Aida" in the evening.

JEAN DE RESZKE LEAVES PARIS.—The resignation by Mr. Jean de Reszke of the post he has so long held as principal tenor at the Paris Grand Opera will be an immense loss to that establishment. Already the Paris company is one of the weakest of the great opera houses of Europe, and the withdrawal of the famous tenor will necessarily give further point to criticism. Mr. J. de Reszke, it is understood, has accepted more lucrative engagement for a starring tour through Europe, the cities were he will sing including Monte Carlo, St. Petersburg and Moscow.

HOME NEWS.

—Mr. A. Farini gave a soirée musicale at the Columbia Club last Thursday evening.

—Rehearsals for the concerts to be given by Anton Seidl at Brighton Beach begin this week.

—The first annual meeting of the Connecticut M. T. N. A., took place June 2, 3 and 4 at Unity Hall, Hartford.

—The first annual meeting of the New Hampshire Music Teachers' Association will be held at the Weirs, August 11 to 15. Besides music there will be essays and prize offerings for the best new compositions by native citizens.

—Miss Fannie Aiken, soprano, a pupil of Mrs. Sara Hershey Eddy, gave a farewell song recital at Lyon & Potter's warerooms, Chicago, May 29, assisted by Messrs. Adolph Rosenbecker, violinist, and Clarence Eddy.

—The grand inauguration concert of the Madison Square Garden Amphitheatre by the famous Strauss Orchestra will take place next Monday night. Two grand ballets, entitled "Peace and War" and "Choosing the National Flower," will be performed.

—Italo Campanini, who claims that his voice has been restored to its wonted lustre by surgical operations for the removal of a tumor in his throat, will give a concert to-morrow evening at Chickering Hall, assisted by Miss De Vere, soprano; Mrs. Linde, contralto; Miss Hende, violoncellist, and Mr. Salazar, violinist, and Messrs. Sabatelli and Bologna, baritone and bass.

—An additional vocal teacher has been placed in the faculty of the Utica Conservatory of Music, Mrs. Elenora Kopp Clancy. This lady has a soprano voice which she uses with skill. She was born in Cincinnati, and graduated at the Royal Academy of Berlin, where she studied three years, and where she first made her appearance at the Royal Opera in the leading rôle of "The Magic Flute." Since she returned to this country she has appeared with Thomas' orchestra, Gilmore's band and similar high-class organizations.

—Mr. Robert Thallon, the well-known Brooklyn pianist and teacher, gave his thirty-sixth and farewell musicale at his residence last Saturday morning, assisted by the following artists: Mrs. Charles Tyler Dutton, soprano; Miss Maud Powell, violinist; Francis Fischer Powers, baritone, and Carl Venth, violinist. Mr. Thallon presided at the organ. The program was as follows:

Concerto, three pianos (organ accompaniment).....Bach
Miss A. Hodgson, Miss L. Pitcher, Miss J. Hodgson.
Trennung.....Ries
Berceuse.....Howell
Songs....."Erkling".....Schubert
"Agnus Dei" (by request).....Bizet
Violin solos....."Nocturne, op. 37, No. 2".....Chopin
"Peasants' Dance".....Lalo
"Waldesruhe".....Fitzenhagen
Songs....."Comment disaient-ils".....Liszt
"Still wie die Nacht".....Bohm
"Spring is not dead".....Mackenzie
Piano solo, Capriccio Brillante, op. 22.....Mendelssohn
Lottie Pitcher.

Violin Duos....."Abandon".....
"Berceuse".....Godard
Serenade.....
Vocal duo, "O, That We Two Were Maying!".....Henschel
Overture, "The Caliph of Bagdad" (by request).....Boieldieu

—The fifth annual examination will be held at the University of the City of New York, University-pl., on Tuesday, June 24, commencing with the theoretic examination. There will be two sessions daily, and the papers will be given out as follows:

Tuesday—9 to 12, Harmony; 3 to 6, Counterpoint.
Wednesday—9 to 12, special theoretic paper in connec-

tion with the instrumental and vocal examination; 3 to 6, Terminology and Acoustics.

Thursday—9 to 12, Musical Form; 3 to 6, History.

The demonstrative examinations in the different branches will commence on Friday morning at 9 o'clock and will continue until all the candidates are examined.

The officers of the college for the year are: E. M. Bowman, president; S. B. Whitney and J. C. Fillmore, vice-presidents; Robert Bonner, secretary and treasurer.

The board of examiners are: Piano—Dr. Wm. Mason, Wm. H. Sherwood, A. R. Parsons; Organ—S. P. Warren, S. B. Whitney, G. E. Whiting; Voice—Mrs. Luisa Cappiani, J. H. Wheeler, F. W. Root; Violin, J. H. Beck, S. E. Jacobsohn, G. Dannreuther; Public Schools—W. F. Heath, N. Coe Stewart, Wm. H. Dana; Theory—E. M. Bowman, W. W. Gilchrist, Dudley Buck.

Intending candidates are requested to bear in mind that their applications and fees for examination must be sent to the secretary before June 15. Copies of the prospectus and examination papers for 1887, 1888 and 1889 can be obtained from the secretary, Robert Bonner, 60 William-st., Providence, R. I.

—The twenty-ninth recital of the Mozart Conservatory of Music, Wichita, Kan., John W. Metcalf director, took place May 26.

—Heinrich Zöllner, the conductor of the Cologne Männergesangsverein, will succeed Reinhold L. Herrmann as conductor of the New York Liederkreis.

Music Teachers' National Association.

THE official list of works to be given at the fourteenth annual meeting, June 30-July 4, is as follows:

VOCAL, WITH ORCHESTRA.

Solo and Chorus—Oratorio, "Jerusalem," by Dr. Hugh A. Clarke, of Philadelphia.

Ballade, "Lovely Rosabelle," by G. W. Chadwick, of Boston.

Anthem, "Thou Child Shalt Be Called," by H. S. Cutler, of Boston.

"Auditorium Festival Ode," by F. G. Gleason, of Chicago.

Love song, for soprano, by Ad. M. Foerster, of Pittsburgh.

PIANO WORKS, WITH ORCHESTRA.

Second concerto, by E. A. MacDowell, of Boston.

Concerto in C minor, by the late Dr. Louis Maas, of Boston.

First concerto in A minor by E. A. MacDowell, of Boston.

ORCHESTRAL WORKS.

Island fantasy, by John Knowles Paine, of Harvard University.

Suite for string orchestra, by Arthur Foote, of Boston.

Symphony in D minor, by Thomas Tapper, of Boston.

Suite, "The Episode," by Arthur Bird, of Cambridge (now in Berlin).

Overture, "Star Spangled Banner," by Dudley Buck, of Brooklyn.

Symphonic scherzo, by Johann H. Beck, of Cleveland.

Reverie pastorale, by Carl Busch, of Kansas City.

Suite for string orchestra, by Henry Schoenfeld, of Chicago.

Symphony, "Prodigal Son," by S. G. Pratt, of New York.

IN CHAMBER MUSIC.

Quintet for piano and strings, by E. R. Kroeger, of St. Louis.

Quintet for piano and strings, by G. W. Chadwick, of Boston.

Quartet for piano and strings, by Adolph Koeling, of Chicago.

Quartet for strings, by F. X. Arens, of Cleveland.

Suite for piano and 'cello, by Calixa Lavallée, of Boston.

There will be four grand orchestral concerts by Theodore Thomas and his associates, five recitals and miscellaneous concerts, ten essays by musical literati, organ solos by eminent organists and three sessions devoted to discussions and practical illustrations. Only two representatives from Cincinnati are announced in the official program—Mr. Van Cleve, who will read an essay on theory, and Mrs. Corinne Moore-Lawson, who has accepted an invitation as a vocalist.

—Xaver Scharwenka has been working for some time on a grand opera. It is to be called "Masaswintha," and relates to the history of the Gothic King Vitiges. Two acts have already been completed. The composer played them over on the piano recently for a small circle of friends and critics assembled at Stern's Conservatory in Berlin, and they were received rapturously.

—The composer Karl Goepfert, of Baden-Baden, a pupil of Liszt, has composed an opera for the Mozart Festival of 1891. It is called "Sarastro," sequel to the "Magic Flute," music drama in three acts. The text is by Gottfried Stommel. Both poet and musician are said to have plunged deep into the spirit of Mozart's genius for inspiration. It is to be hoped that Stommel will be able to tell us what "The Magic Flute" is about.

New York M. T. N. A. Meeting.

THE second annual meeting of the New York State Music Teachers' Association will be held at Saratoga Springs, N. Y., Tuesday, Wednesday and Thursday, June 24, 25 and 26. The following are the officers: Chas. W. Landon, president, Claverack, N. Y. George F. Greene, secretary and treasurer, Troy, N. Y. Executive Committee—David M. Kelsey, Saratoga Springs, N. Y.; Louis C. Stanton, Saratoga Springs, N. Y.; Chas. A. White, Albany, N. Y.

Program Committee—S. N. Penfield, Chickering Hall, New York; Albert G. Thies, 224 Lexington-ave., New York; Howard S. Hamer, Elmira, N. Y.

The programs of the various morning, afternoon and evening sessions are as follows:

Tuesday, June 24.

10:30 A. M.—Organ Recital by John Hyatt Brewer.
Fantasia and fugue, G minor..... Bach
Sonata IV..... Haydn
11:00 A. M.—Address of welcome by E. N. Jones, Superintendent of Saratoga Public Schools.
11:10 A. M.—Response by President Chas. W. Landon.
11:15 A. M.—Reports of committees. Announcements.
11:30 A. M.—Recital.
By Mr. Edward Elliott, piano, and Miss May Lyle Smith, flautist.

PROGRAM.

Prelude and fugue, C minor..... J. S. Bach
Gigue, G major..... Beethoven
Sonata, op. 2, No. 3 (Allegro con brio).....
Largo, from B minor sonata..... Bach
Mazurka..... Chopin
"Moment Musical," C sharp minor..... Moszkowski
Nocturne, G minor, op. 37, No. 1..... Chopin
Minuet, "Columbine"..... Delahaye
Scottish song..... E. Heimbürger
Volks dance, F sharp minor, op. 12, No. 6..... Dr. Maas
Mr. Elliott.

2:00 P. M.—Recital.
By Anna Lankow, contralto, and Miss Bertha Brousil, violinist.

PROGRAM.

Sonata III, in E major (adagio and allegro)..... Bach
Aria, from "Samson and Delilah"..... Saint-Saëns
Priesslied, "Meistersinger"..... Wagner
"Zuleika"..... Mendelssohn
"Walderauerong"..... Grieg
"The Bird on a Tree"..... Hauser
3:00 P. M.—Essay—"A Brief Story of the Flute."
Miss May Lyle Smith.
3:30 P. M.—Essay by Mr. J. W. Sufferin, on "Choral Societies as an Element of a Musical Education, How to Organize and Sustain Them."
4:00 P. M.—Pianoforte Lecture Recital, by Edward Baxter Perry.

PROGRAM.

Sonata, op. 35, B flat minor..... Chopin
"Der Erlkönig"..... Schubert-Liszt
Kamennoi-Ostrow, No. 22..... Rubinstein
Staccato etude.....
"Die Lorelei"..... E. B. Perry
Tarentelle, A minor..... Fred. L. Morey
Nocturne, No. 2..... Ferdinand Dewey
Polonaise Heroïque..... Ferdinand Dewey

In the evening a concert by the New York Philharmonic Club, assisted by Miss Louise Gerard, soprano; Albert G. Thies, tenor; Dr. Carl Martin, bass, and Mrs. Carl Martin, accompanist, will take place.

Wednesday, June 25.

9:00 A. M.—Business meeting.
9:30 A. M.—President's address.
9:45 A. M.—Essay by Mr. Herve D. Wilkins on "Thinking and Doing, or Right Mental Action in Musical Performance."
10:15 A. M.—Essay by Mr. Ephraim Cutler, M. D., LL. D., on "The Mechanism of the Voice, as shown by the Laryngoscope." (This will be illustrated after the lecture, the doctor showing the internal workings of his own larynx.)
11:00 A. M.—Piano and vocal recital.
By Mr. J. de Zielinski, pianist, and Mr. C. V. Slocum, tenor, both of Buffalo.

PROGRAM.

Adagio..... From F minor sonata, op. 19..... Jean Louis Nicode
Menuetto..... Mr. de Zielinski.
"Thy Lovely Face"..... Robert Schumann
"The Cottage"..... Robert Franz
"Through the Forest"..... Halldan Kjerulf
"My Heart and Lute"..... Charles Oberthuer
"A Soldier's Talianian"..... Mr. Slocum.
Capriccio, op. 28..... Schutt
Nocturne in F sharp..... Cesar Cui
Second scherzo, op. 9..... Genari Karganoff
Mr. de Zielinski.

AMERICAN COMPOSERS.

"In Thy Dreams"..... Dudley Buck
"Before the Dawn"..... G. W. Chadwick
"Oh, Thou Art Like Unto a Flower"..... J. de Zielinski
"A Violet in Her Lovely Hair"..... J. B. Campbell
Mr. Slocum.

AMERICAN COMPOSERS.

Prelude..... J. de Zielinski
Fugue..... Wm. Kaffenberger
Gavot..... Arthur Bird
Minuet..... Emil Liebling
Concert Waltz..... Mr. de Zielinski.

2:00 P. M.—Organ recital.
By Miss Lillian E. Yates, organist of First Presbyterian Church, Saratoga Springs.
Processional March..... Walter R. Johnston
Wedding Chorus from "The Huguenots"..... Meyerbeer
"Gloria in Excelsis"..... Mozart

2:10 P. M.—Essay.
By Miss Kate Chittenden, on "Some Object Lessons in Simple Harmony."
2:30 P. M.—Illustrated Essay.
By Mrs. Luisa Cappiani, on "The Tremolo; How to Correct it and How to Attain a Clear Enunciation."

3:00 P. M.—Illustrated Essay.
By Mr. Charles A. White, on "Quartet, Mixed Chorus and Boy Chorus." This will be illustrated by the First Presbyterian Church Choir of Saratoga, David Kelsey conductor, and the Boy Choir of Albany Cathedral, Charles A. White conductor, in the program, the pieces being sung by both.

"Come Unto Him"..... Gounod
"Awake, Thou That Sleepest" from "Daughter of Jairus"..... Stainer
Bridal Chorus from "Rose Maiden"..... Cowen
Summer Morning..... Smart
"Sweet is Thy Mercy" (With organ solo obligato)..... Barnby

"God is a Spirit," quartet, from "Woman of Samaria"..... S. Bennett
4:00 P. M.—Essay.
By Mr. Edgar S. Kelley, on "The Value of Recognizable Themes."

4:30 P. M.—Organ recital.
By Herve D. Wilkins, of Rochester, organist, and F. W. Wodell, of Rochester, baritone.

PROGRAM.

Sonata V..... Gustav Merkel
Herve D. Wilkins.
"The Lord Worketh Wonders"..... Händel
(Recitative and aria from "Judas Maccabaeus,")
F. W. Wodell.
Funeral March and Seraph Song..... A. Guilment
Mr. Wilkins.
"At Last the Bounteous Sun"..... Haydn
(Recitative and aria from "The Seasons.")
Mr. Wodell.
Air à la Bourrée..... Händel
Murmuring Zephyrs..... Jensen
Paraphrase de concert, "Auld Lang Syne"..... Wilkins
Mr. Wilkins.
Song, "It Was Not So To Be"..... Nessler
(From "Trumpeter of Sickingen.")
Mr. Wodell.
Adagio from Second Sonata..... D. Buck
Fanfare fugue from "Pontifical Sonata"..... Lemmens
Mr. Wilkins.

8:00 P. M.—Concert.
Mrs. Fannie Bloomfield-Zeisler, pianist; Miss Louise Gerard, soprano; Mr. Albert G. Thies, tenor; Miss May Lyle Smith, flautist; Mr. J. Albert Jeffery, pianist; the Troy Excelsior Quartet, — violinists, and — violoncellist.

PROGRAM.

Trio, in C minor, (a) andante, (b) allegro..... J. Albert Jeffery
Mr. J. Albert Jeffery, piano; — violin; — violoncello.
"Where the Lindens Bloom"..... Buck
Mr. Albert G. Thies.
American Compositions (all dedicated to Mrs. Bloomfield)—
Capriccio, from suite, op. 15..... Arthur Foote
Gavot, op. 34, No. 2..... Wilson G. Smith
Melody..... W. L. Blumenschein
Valse de la Reine, op. 5..... Bern. Boekelman
Fantasie Polonoise..... Ernest R. Kroeger
Mrs. Fannie Bloomfield-Zeisler.
"Comrades in Arms"..... Adam
Excelsior Quartet.
Pastorale..... Scarlatti-Tausig
Capriccio..... Robyn
Mrs. Bloomfield.
"Answer"..... Miss Louise Gerard.
Concertstück, (a) andante, (b) allegro..... Heinrich Hofmann
Miss May Lyle Smith.
"When Evening's Twilight"..... Hatton
"Night Witchery"..... Storch
Excelsior Quartet.
Polonaise, in E major..... Liszt
Mrs. Bloomfield.
"By Celia's Arbor"..... Horsley
Excelsior Quartet.

Thursday, June 26.

9:00 A. M.—Piano recital, by Miss Neally Stevens.
"Danse Phrygienne"..... Saint-Saëns-Sternberg
Liebestraum, No. 3..... Liszt
Caprice Espagnol..... Moszkowski
Miss Stevens.

9:15 A. M.—Election of Officers.
9:45 A. M.—Essay by Mr. Frank Damrosch on "Sight Reading: How best Attained by Adults."

10:15 A. M.—Essay by E. E. Scovill on "Tonic Sol-fa Notation and the Staff Notation: Their Differences and Advantages."
11:00 A. M.—Recital. Frank L. Curtis, piano, of Syracuse, and Excelsior Quartet, of Troy; C. A. White, first bass; C. A. Stein, second bass; T. Impett, first tenor; C. O. Stimpson, second tenor.

PROGRAM.

Sonata, in D minor, op. 31, No. 2..... Beethoven
Polacca, in E..... Weber
Dance of the Dervishes..... Beethoven-Saint-Saëns
Etude in broken chords..... Chopin
Cradle Song..... Gottschalk
"Walderauschen"..... Liszt
Polonaise, in E major.....
Mr. Curtis.
Styrian Song..... Herbeck
"In Absence"..... Buck
Excelsior Quartet.
Nocturne, in D flat..... Chopin
March, from "Tannhäuser"..... Wagner-Liszt
Mr. Curtis.

2:00 P. M.—Piano recital, by Alexander Lambert.
Dialogue..... B. O. Klein
Gavot..... Reinecke
Barcarolle..... Moszkowski
Concerto in F minor (second and third movements)..... Chopin
(With accompaniment on second piano.)
Mr. Lambert.

2:30 P. M.—Essay by Mr. David M. Kelsey on "Correct Use of the Voice and Normal Tone Quality in Children" illustrated by a class of children from the public schools of Saratoga Springs, Mr. Kelsey instructor.

3:00 P. M.—Illustrations in sight reading by classes of children of the first and second years from the public schools of Troy, Mr. George F. Green instructor.

3:30 P. M.—Essay by Mr. Edmund J. Myer on "The Equalization of the Vowel Sounds of the English Language," with illustrations.

4:00 P. M.—Unfinished business.
4:30 P. M.—Organ recital by R. Huntington Woodman, organist, and Miss Tirzah P. Hamlin, contralto.

PROGRAM.

Prelude and fugue, B minor (Vol. II, No. 10)..... Bach
Meditation, No. 2..... Guilment
Mr. R. Huntington Woodman.
"The Three Singers"..... Tours
"The Clang of the Wooden Shoon"..... Molloy
Miss Tirzah P. Hamlin.
Wedding Music (Arr. R. H. W.)..... Jensen
Wolfgram's Song to the Evening Star..... Wagner
"Pilgrim's Chorus"..... Mr. Woodman.
"Oh, Thou Cruel Sea"..... Leo Delibes
"Across the Dee"..... Coombs
Miss Hamlin.
"Hallelujah" ("Mount of Olives")..... Beethoven
(Selections by American composers to be announced.)
"Hochzeitzug" ("Feraumont")..... Rubinstein
Mr. Woodman.

8:00 P. M.—Concert.
Miss Neally Stevens, pianist; Mr. Conrad Ansoerge, pianist; Miss Helen Dudley Campbell, contralto; Mrs. Luisa Cappiani, soprano; Miss Jeanne Franko, violinist.

PROGRAM.

Impromptu, G major..... Schubert
Overture..... Bach-Joseffy
Arabesque..... Schumann
Mr. Conrad Ansoerge.
Concert aria, "O Arte del Canto"..... Luisa Cappiani
Miss Helen Dudley Campbell.
Fantasie, D minor..... Mozart
Scherzo vivace, from op. 31, No. 3..... Beethoven
Concerto, andante and finale..... Mendelssohn
Miss Jeanne Franko.

American compositions—
First gavot..... Wilson G. Smith
Bourrée antique..... Seboeck
Improvisation on Kirchner's "Album Leaf"..... Ad. M. Foerster
Stacatella..... Sternberg
Hexentanz..... MacDowell
Second minuet..... Edgar H. Sherwood
(Written for this occasion and dedicated to Miss Stevens.)
Miss Stevens.

Danse Tzigane..... T. Nachez
Miss Franko.
Military Polonaise..... Chopin
Rhapsodie No. 14..... Liszt
Mr. Ansoerge.

Elegie..... Massenet
"If Thou Lovest Me"..... Denza
Lullaby..... G. W. Chadwick
Miss Campbell.

Russian melody and rhapsodie..... Liszt
Miss Stevens.
Duet, "La Luna Imobile," from "Meistofele"..... Bolto
Mrs. Luisa Cappiani and Miss Campbell.

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less and scarless.

Metropolitan Conservatory Concert.

THE fourth annual reception and musicale of the Metropolitan Conservatory of Music took place at Chickering Hall last Thursday evening, and, despite the intense heat, the hall was crowded to overflowing.

The following was the program presented:

Polonais et Polonaise, from "Bal Costumé".....	Rubinstein
(Quartet for two pianos.)	
Misses Lavake, Williams, Griffiths and Huriburt.	
Duet.....	Hollander
"Spring is Coming".....	
Gade	
"The Rosebud on the Heather".....	
Miss Minnie Hoople and Miss Agnes Stewart.	
"Down in the Dewy Dell".....	Smart
Chorus, ladies' voices.	
Tarantelle, "Napoli".....	Liszt
Miss Louise St. John Westervelt.	
"Sunset".....	Buck
Miss Emma D. Seymour.	
Recitation, "Triumph".....	Collier
Miss Mary F. Moore.	
"Sanctus".....	Hawley
Chorus, mixed voices.	
Polonaise, op. 26, No. 1.....	Chopin
Miss Susie Dixon.	
Bolero, from "Sicilian Vespers".....	Verdi
Miss Adeline J. Holley.	
"Will o' the Wisp".....	Cherry
Mr. J. H. Grotecloss, Jr.	
Fantasia, Impromptu, op. 66.....	Chopin
Miss Nettie Fuller.	
"Spring Song".....	Weil
Mrs. Alex. Wiley.	
Minuet and gavot (Duo for two pianos).....	Saint-Saëns
Mrs. Kay and Miss Cook.	
Duet, "Les Hirondelles," from "Mignon".....	Thomas
Miss A. J. Holley and Mr. Grotecloss.	
Recitative and aria from "The Merry Wives of Windsor".....	Nicolai
Miss Marcelina Gonzales.	
"The Return".....	Rheinberger
Chorus, ladies' voices.	
Etude E major, op. 10, No. 3.....	Chopin
Novelette, F major.....	Schumann
Miss M. H. Siegfried.	
"She ne'er believed it true," from "Mignon".....	Thomas
G. Hudson Bidwell.	
Traume.....	Wagner
Miss Louise St. John Westervelt.	
Polonaise I., in C minor.....	Liszt
Miss Mary Lyon.	
"My Little Love".....	Hawley
Miss Fannie Blauvelt.	
Polonaise II., in E major.....	Liszt
Miss Cornelia C. Lienau.	
"Charm Me Asleep".....	Leslie
"Where Are You Going To, My Pretty Maid".....	Caldicott
Chorus, mixed voices.	

The performance was far above the average, the piano playing of Miss Westervelt, a pupil of Mr. Albert R. Parsons, revealing more than ordinary ability and excellent schooling. With the close of the year certificates of graduation in singing were granted to Miss Marcelina Gonzales, Miss Adeline J. Holley, and Mr. G. Hudson Bidwell. Mr. George M. Greene and Mr. G. Hudson Bidwell are added to the faculty in the voice department. Mr. Greene is a pupil of Henschel and Shakespeare in London, Sbriglia in Paris, and Vannini in Florence, and has been secured because of his unqualified success as a teacher. The rapid growth of the school has made increase of accommodations a positive necessity, and four convenient teaching rooms have been added to the conservatory by connecting with No. 19 East Fourteenth-st.

Cleanings From Mr. Elson's Lectures.

THE HUMOR OF MUSIC.

Humor in music existed in most early times, as may be seen in Aristophanes' burlesque of Socrates.

During the Middle Ages the intense seriousness of life crushed out all sense of humor; the English, Scotch and Irish were the only peoples to show any humor in their music during this time.

All great composers have had some sense of humor; not predominant, but present.

J. S. Bach showed humor especially in his "coffee cantata."

Haydn was humorous in the very essence of his South Austrian nature. The "Surprise Symphony" and the "Toy Symphony" are plainly practical jokes.

Mozart's sense of humor was largely developed and he gave all the gambols of music from the daintiest to the coarsest.

The scherzo of Mendelssohn's Scotch symphony is full of dainty fun. The overture of "Midsummer Night's Dream" is full of the finest humor.

Brahms displays a sense of humor in the "Academy" overture.

Beethoven's humor was naturally affected by his great deafness. His note books are full of jokes, however, and he was fond of practical joking of a very rough type. The

humor in the eighth symphony is very fine and is at its height in the sixth.

In the past musical riddles have been much in vogue among composers.

Musical Items.

—Mr. Arthur Foote gave a lecture recital at Central Hall, Pittsfield, Mass., last evening.

—While in Chicago the Strauss orchestra played the ballet air from Frederic Grant Gleason's "Otho Visconti."

—Two new operas have been well received in Italy—"La Zingara," by Buongiorno, at Naples, and "War in Time of Peace," by Urgi, at Catania.

—William C. Rehm, the young pianist and teacher, will leave Atlanta, Ga., on the 11th inst., to return to New York, which city he will again make his headquarters here.

—The publication of the flute compositions of Frederick the Great, in magnificent style, attracts much attention in Germany. To one of the concertos Reinecke has arranged from the orchestral score a piano accompaniment.

—Goring Thomas' opera "Nadeshda" has met with great success at Breslau, and another triumph for English musical art has been gained by Miss Fanny Davies at Rome. Italian papers speak of her playing in terms of unqualified admiration.

—London is at present enjoying a deluge of piano recitals. Arthur Friedheim, Paderewski, Stavenhagen, Mrs. Carreno, Sophie Menter, and Madeline Schiller are all at it at once. The London musical season only lasts about six weeks, but during that time the critic's lot is not a happy one.

—Wagner's birthday (May 20) was celebrated at Mannheim by a performance, without any cuts, of "Die Götterdämmerung," under the able and energetic conductorship of Weingartner. This is to be followed up by a performance of the entire "Ring," also without any cuts, on the 7th, 8th, 11th and 15th of June.

—Mr. Max Treumann, the baritone and vocal teacher, accompanied by his wife, will sail to Germany on the steamer Wieland to-morrow, on a trip of recreation. He will visit Berlin, Munich, and the Ober-Ammergau Passion Play performances, and will return by the middle of September to resume his duties.

—The third subscription concert and springtide festival of the Schubert Vocal Society, of Newark, N. J., took place last Wednesday, at the Grand Opera House, in that city. Mr. Louis A. Russell was the conductor and Mrs. Chas. T. Dutton, soprano; Miss Josie Braekor, contralto; Chas. H. Clark, tenor, and J. A. Metcalf, bass, were the soloists. A grand orchestra and double chorus assisted. Mendelssohn's "St. Paul" was given among other things.

—Mr. Ruben has arranged with the English manager Vert for the appearance of the tenor, Edward Lloyd, in fifty concerts and musical festivals in the United States and Canada during the season of 1891 and 1892. Mr. Lloyd left New York by the Etruria last week, well satisfied with his pecuniary and artistic success here. Albani, who has also gone home, is said to have cleared \$55,000 during her six months' sojourn in the United States. Her Canadian tour was especially successful. Fursch-Madi is said to be listening to tempting offers to return to America to sing in oratorio and concerts. She is appearing at special performances at Covent Garden as "Ortrud." She is said to be in better dramatic voice than when she went to Europe. Her return would be heartily welcomed.

—THE MUSICAL COURIER names among the singers for the next season at the Metropolitan, "Mr." Gudehus, "Mr." Luria, "Mrs." Mielke, "Miss" Jahn, &c. Well, why not? When an American actor goes to Germany the papers there call him "Herr" Booth; when an American manager goes to Paris he is referred to as "M." Daly; and so throughout the world foreigners receive the designation given to gentlemen in each country—except in England and America. Here and there we tuck on the appellation of the country to which our visitor belongs, and the program of a miscellaneous concert contains a polyglot medley of "Herr," "Monsieurs" and "Signors," "Frauen," "Fraulein," "Mesdames," and all the rest.—"Press."

—Arrangements have recently been concluded whereby a summer season of comic opera at Palmer's Theatre is assured to New York theatregoers—an announcement that will doubtless be received with pleasure by that class. The W. J. Gilmore Opera Company will, on the evening of Monday, June 23, inaugurate their prolonged engagement by the production, for the first time in this city, of Richard Stahl's new romantic opera comique in three acts entitled "The Sea King." The work, musically considered, is said to abound in bright and original melody. Opportunity, of which ample advantage has been taken by Manager Gilmore, if all accounts do not speak falsely, has been afforded for elaborate scenery and artistically picturesque costuming, while the carefully selected company which will interpret the work includes many well-known New York artists.

WAGNER'S LIFE AND WORKS.

"Tristan and Isolde."

GUSTAV KOBBE.*

THE libretto of "Tristan and Isolde" is almost as thoroughly Wagner's creation as the score; for, while there was much legendary material for Wagner to work upon,† he was obliged to remodel it thoroughly before it became available for a modern drama. In the old stories there is much diffuseness, and the main episodes are obscured by numerous incidents of knightly adventure, *Tristan's* exploits and fate being quite similar, except for a change of environment, to those of *Siegfried*. The similarity extends even to a victorious encounter with a dragon, *Tristan*, however, conquering an Irish instead of a German monster, being thus in a measure a forerunner of St. Patrick. Wagner has shorn the legend of all unnecessary incidents and worked over the main episodes into a concise, vigorous, swiftly moving drama, admirably adapted for the musico-dramatic stage. He shows keen dramatic insight in the manner in which he adapts the love potion of the legends to his purpose. In the legends the love of *Tristan* and *Isolde* is merely "chemical"—entirely the result of the philtre. Wagner, however, presents them from the outset as enamored of one another, so that the potion simply quickens a passion already active.

The plot of "Tristan and Isolde" is briefly as follows: *Tristan*, having lost his parents in infancy, has been reared at the court of his uncle, *Marke*, king of Cornwall. He has slain *Morold*, king of Ireland, and thus freed Cornwall from the tribute which it had been paying the Irish king. Dangerously wounded he places himself, disguised as *Tantris*, under the care of *Morold's* affianced, *Isolde*, who comes of a race skilled in magic arts. She discovers his identity; but, although she is aware that she is harboring the slayer of her affianced, she spares him and carefully tends him, for she has conceived a deep passion for him. *Tristan* also becomes enamored of her, but both deem their love unrequited. Soon after *Tristan's* return to Cornwall he is dispatched to Ireland by *Marke*, that he may win *Isolde* as Queen for the Cornish king.

The music-drama opens on board the vessel in which *Tristan* bears *Isolde* to Cornwall. Deeming her love for *Tristan* unrequited she determines to end her sorrow by quaffing a death potion; and *Tristan*, feeling that the woman he loves is about to be wedded to another, readily consents to share it with her. But *Brangäne*, *Isolde's* companion, substitutes a love potion for the death draught. This rouses their love to resistless passion. Not long after they reach Cornwall they are surprised in the castle garden by the King and his suite, and *Tristan* is severely wounded by *Melot*, one of *Marke's* knights. *Kurwenal*, *Tristan's* faithful retainer, bears him to his native place, Kareol. Hither *Isolde* follows him, arriving in time to fold him in her arms as he expires. She breathes her last over his corpse.

THE VORSPIEL.

The music of "Tristan and Isolde" is, above all, the music of passion. Love, excited by the arts of sorcery to the highest pitch of erotic rapture, seeks only to gratify itself, reckless of all consequences. The vague, sensuous yearning of the lovers, hesitating to express itself, is roused to an unrestrained avowal of their passion by the love potion; they abandon themselves to their ecstasy—and their fate is death. So much of the drama as precedes the drinking of the potion is, in a measure, narrative and explanatory; from the moment *Tristan* and *Isolde* share the goblet drama and music tell the story of love and death.

The magic philtre being therefore the excitant in this story of rapture and gloom, the *Vorspiel* opens most fittingly with a motive which seems to express the incipient effect of the potion upon *Tristan* and *Isolde*. It clearly can be divided into two parts (1 A and B), one descending, the other ascending chromatically. The potion overcomes the restraining influence of duty in two beings and leaves them at the mercy of their passions. The first part, with its descending chromatics, is pervaded by a certain *triste*

* Copyright by Gustav Kobbé, 1890.

† Chiefly the epic poem by Gottfried von Strassburg (about 1210).

mood, as if *Tristan* were still vaguely forewarned by his conscience of the impending tragedy. The second soars ecstatically upward. It is the woman yielding unquestioningly to the rapture of requited love. Indeed, the two phrases of this theme are so distinct that they may be considered two separate motives. Therefore, while the union of these parts may be called the Motive of the Love Potion, or, as Wolzogen calls it, of Yearning, it seems best to divide it into the TRISTAN and ISOLDE MOTIVES (1 A and B):



Thus they stand not only for the philtre, but also for the man and woman, whose moral sense it overpowers.

The two motives having been twice repeated, there is a *fermate*. Then the *Isolde* motive alone is heard, so that the attention of the hearer is fixed upon it. For in this tragedy, as in that of *Eden*, it is the woman who takes the first decisive step. After another *fermate*, the last two notes of the *Isolde* motive are twice repeated, dying away to *pp*. Then a variation of the *Isolde* motive



leads with an impassioned upward sweep from *f* to *ff* into another version, full of sensuous yearning, and distinct enough to form a new motive, the MOTIVE OF THE LOVE GLANCE:



This occurs again and again in the course of the *Vorspiel*. Though readily recognized, it is sufficiently varied with each repetition never to allow the emotional excitement to subside. In fact the *Vorspiel* gathers impetus as it proceeds, until, with an inversion of the Love Glance Motive, borne to a higher and higher level of exaltation by upward rushing runs of demisemiquavers



it reaches its climax in a paroxysm of erotic transport, to die away with repetitions of the *Tristan*, the *Isolde* and the Love Glance Motives.

ACT I.

The first act opens aboard the vessel in which *Tristan* is conveying *Isolde* to Cornwall.

The opening scene shows *Isolde* reclining on a couch, her face hid in soft pillows, in a tent-like apartment on the forward deck of a vessel. It is hung with rich tapestries, which hide the rest of the ship from view. *Brangäne* has partially drawn aside one of the hangings and is gazing out upon the sea. From above, as though from the rigging, is heard the voice of a young sailor singing a farewell song to his "Irish maid." It has a wild charm and is a capital example of Wagner's skill in giving local coloring to his music. The words, "Frisch weht der Wind der Heimath zu" ("The wind blows freshly toward our home") are sung to a phrase which occurs frequently in the course of this scene. It represents most

graphically the heaving of the sea and may be appropriately termed the Ocean Motive. It undulates gracefully through *Brangäne's* reply to *Isolde's* question as to the vessel's course, surges wildly around *Isolde's* outburst of impotent anger when she learns that Cornwall's shore is not far distant, and breaks itself in savage fury against her despairing wrath as she invokes the elements to destroy the ship and all upon it. OCEAN MOTIVE:



That it is her hopeless passion for *Tristan* which has prostrated *Isolde* appears in the Motive of the Love Glance, which accompanies her first exclamation as she starts up excitedly. During her invocation of the elements the *Isolde* Motive is also heard, no longer, however, expressive of rapturous love, but rather of love turned to fierce hatred (p. 9, l. 2). When *Brangäne* seeks to soothe her and inquires the cause of her grief it is heard again with some of its original beauty restored, and the Motive of the Love Glance is also aptly introduced (p. 12, l. 1, b. 3).

Isolde calls upon *Brangäne* to throw aside the hangings, that she may have air. *Brangäne* obeys. The deck of the ship and, beyond it, the ocean are disclosed. Around the mainmast are sailors busily splicing ropes. Beyond them, on the after deck, are knights and esquires. A little aside from them stands *Tristan*, gazing out upon the sea. At his feet reclines *Kurwenal*, his esquire. The young sailor's voice is again heard. As *Isolde* beholds *Tristan*, her anger at the thought that he whom she loves should be bearing her as bride to another vents itself in a wrathful phrase, in which she invokes death upon him. This phrase is the MOTIVE OF DEATH:

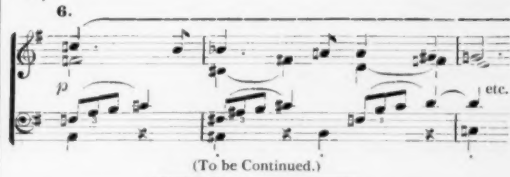


The Motive of the Love Glance is heard as *Isolde* asks *Brangäne* in what estimation she holds *Tristan*, and is developed into a triumphant strain as *Brangäne* sings his praises. *Isolde* bids *Brangäne* command *Tristan* to come into her presence. This command is given with the Motive of Death, for it is their mutual death *Isolde* wishes to compass. As *Brangäne* departs a graceful variation of the Ocean Motive is heard, the bass marking the rhythmic motions of the sailors at the sheets (p. 17, l. 2, b. 3 et seq.). In answer to *Brangäne*, *Tristan* refuses to leave the helm. *Brangäne* repeats *Isolde's* command. *Kurwenal* answers in deft measures in praise of *Tristan*. Knights, esquires and sailors repeat the refrain, the boisterous measures—

"Hail to our brave *Tristan!*" form the TRISTAN CALL:



When *Brangäne* has returned to *Isolde* the latter's wrath and grief at *Kurwenal's* taunts find vent in a narrative in which she tells *Brangäne* that once a wounded knight calling himself *Tantris* landed on Ireland's shore to seek her healing art. Into a niche in his sword she fitted a sword splinter she had found imbedded in the head of *Morold*, which had been sent to her in mockery after he had been slain in a combat with the Cornish foe. She brandished the sword over the knight, whom thus by his weapon she knew to be *Tristan*, her betrothed's slayer. But *Tristan's* glance fell upon her: under its spell she was powerless. She nursed him back to health, and he vowed eternal gratitude as he left her. The chief theme of this narrative is obviously based upon the *Tristan* Motive 1 A):



Metropolitan Opera House Season.

DIRECTOR STANTON'S NEW SINGERS AND ELABORATE PLANS FOR NEXT WINTER.

DIRECTOR EDMUND C. STANTON, of the Metropolitan Opera House, who got home on Friday from a trip abroad to secure new singers and new operas for the coming German opera season, made public yesterday afternoon the results of his journey and coupled it with an announcement that there was already every reason to believe that next season would be, financially, the most successful that German opera has enjoyed. Although Miss Lehmann will not sing at the opera house, believing that it will be better for her to take a long rest, there will be many new artists to entertain opera lovers, and Director Stanton vouches for their merit as singers.

The company next season will include the following principals: Sopranos, Mrs. Mielke, from Cologne, who, Mr. Stanton says, possesses a rich and powerful voice; Mrs. Schoeller, prima donna of the Royal Opera House at Munich; Miss Jahn, from Magdeburg, who will be cast for youthful dramatic rôles; Miss Broch, of Vienna, who has made a success in Austria, and Miss Tslar, of Darmstadt. Contraltos, Mrs. Ritter-Goetz, of Hamburg; Miss Marie Rothe, a débutante, and Miss Huhn, who sang last season. The tenors this year will be Mr. Gudehus, the celebrated Wagner tenor of the Bayreuth festivals; Mr. Dippel, of Bremen, who has been singing in public for three years, and has a voice similar to Alvar's in the latter's best days; Mr. Müller, of Frankfurt-on-the-Main, and Mr. Hibbenat, of Cassel. The baritones will be Mr. Reichmann, already well liked here; Mr. Luria, of Stuttgart, and Mr. Maskowy, of Bremen. The basses will include Mr. Fischer and Mr. Behrens, who are re-engaged, and Mr. Lugenstern, of Dresden, whose voice, Mr. Stanton says, is really superb.

In addition to the operas already favorites with New Yorkers, Director Stanton will produce during the season several novelties. The first will be Lalo's "Le Roi d'Ys," the last act of which has been changed to introduce a ballet spectacle. Massenet's "Esclarmonde" will also be produced, and Franchetti's "Azrael," a spectacular opera. Mr. Stanton has also secured the Duke of Coburg's new composition, "Diana von Soulangue." During the season there will also be produced "The Merry Wives of Windsor," "The Taming of the Shrew," "Hamlet" and "The Templar and the Jewess," founded on Scott's "Ivanhoe." Mr. Stanton arranged with Composer Massenet to produce here his new opera, "The Magi," on the same night that it is sung for the first time at the Paris Opera House.

Mr. Francioli, of Milan, will be master of the ballet at the opera house next season, and ballet will again form an attraction of the opera house productions. A novelty will be the "Dresden China Ballet," which Mr. Stanton saw in Germany, and in which the dancers represent Dresden china figures. "The Réve," another novelty, will be danced, too, and an adequate production will be made of a new Persian ballet soon to be put on the stage of the Paris Opera House.

"While abroad," said Director Stanton, "I met the Prince Regent, at Munich, and Gounod and Massenet, and other prominent music lovers. They were kind enough to say that the Metropolitan Opera House had attained an artistic standing that was recognized and fully appreciated on the Continent."

Director Stanton said that he based his conviction of an exceptionally successful season of German opera upon the fact that the subscription list already far exceeded that of any previous year since German opera was first given in New York.

The above is from the New York "Sun" of yesterday, but a great part of the news pertaining to the singers particularly has appeared in this paper.

SCHOMACKER GOLD STRING PIANOS.

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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JUNE 11, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

HARRY O. BROWN, ASSOCIATE EDITOR.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

THE manufacture of actions at St. Johnsville, N. Y., seems to have given that town a boomlet, for in addition to the Roth & Engelhardt factory Bruce & Benedict, manufacturers of the Bijou piano, now made in Brooklyn, are to have a factory.

THE New England pianos now produced by the New England Piano Company, of Boston, to be seen at the factory, in the Boston and New York warehouses, surpass in beauty of finish and general get-up anything heretofore produced by the company.

AN esteemed contemporary asks itself the grave question: "What is a piano, anyhow?" and answers itself with this cogent definition:

"A piano is an assemblage of steel, wood, veneer, felt, ivory and glue, particularly glue."

Thanks!

IN the matter discussed in these columns the personal question *per se* is never introduced, or its relative condition as to the subject matter entertained. While we admire, respect, frequently adore, and at times love Messrs. A, B, C, D, E, & Co., and so forth, they are never the subjects of personal consideration with us, except in so far as they refer to the trade we represent.

Pianos, which have long been considered necessary school furniture in American schools, are being introduced into English board schools, in which all sorts of devices for accompaniment have been used previously. One teacher complained that the whistling of the boys frequently was too shrill and drowned the girls' voices.—Boston "Journal."

THE boys in the board, stone, brick or other schools in this country who would dare to whistle too shrill or to drown the girls' voices would be compelled to practice for months at a time on Brotherhood technicians. That's the way we do it in this country.

MR. JOSEPH HERRBURGER, of the Paris action making firm of Herrburger-Schwander, sailed for Havre on La Bourgogne Saturday last after a most successful trip through the United States and Canada, accompanied by Mr. Wm. Tonk, of Messrs. Wm. Tonk & Brother, their American and Canadian agents. The trip must have been very gratifying to Mr. Herrburger and must have demonstrated to him how zealously his representatives here have worked in

his interests, for he received nothing but praise and encouragement everywhere, while a number of new customers were secured.

It is now definitely settled that Messrs. Herrburger-Schwander will erect and run an action factory here, but the site has not yet been determined upon.

IN calling attention to an article in another column, setting forth the beauties of the new rooms of Messrs. Behr Brothers & Co., it may not be amiss to remind our readers that this firm was incorporated on January 1, 1890, with a paid in capital of \$450,000. The officers of the corporation are:

President and treasurer.....Henry Behr.
Vice-president.....Edward Behr.
Secretary.....Chas. L. Burchard.

Besides these gentlemen the board of directors consists of Mr. Emil Hurtzig and Mr. Siegfried Hansing.

The Shaw Piano Company has finished the veneering of their first lot of piano cases, 18 in number. The wood work, up to a certain stage, will be done at Constable Brothers' planing mill, when the instruments will be taken to the shop on Peach-st., near Twelfth, for completion. At present Mr. Swalley is removing his soap making machinery from what is to be the Shaw Piano Company's building, and next week will see the new company established in possession of the old soap factory building. It will be a month, however, before the building will be thoroughly ready for the workmen, for everything will have to be as dry as a bone before the piano work can be properly done. Everything required in the Shaw piano, except the action and strings, will be made by the company, and it will be emphatically an Erie instrument.

THE above is from the Erie "Times" and indicates the activity of the Shaw Piano Company, and from what we have learned the instruments of this new concern will be among the most attractive in the market.

FROM the red hot town of Mint Hill, Mecklenburg County, N. C. (meaning North Carolina), comes this inquiry, dated June 2:

Will you please tell me whether Daniel F. Beatty is a reliable organ dealer or not and are his organs first class or not; by so doing you will greatly oblige
POSTMASTER,
at Mint Hill, N. C.

Daniel F. Beatty is never reliable, nor is he even liable, except liable to get himself into jail unless he ceases his unchristian-like and dishonest habits.

Daniel F. Beatty states in his advertisement, in terms not to be misunderstood, that he is an organ and a piano manufacturer.

Daniel F. Beatty is neither.

Daniel F. Beatty, however, is a progressive liar; a kind of progressive eucharist.

He does not manufacture organs.

He does not manufacture pianos.

He pretends falsely.

He is a bad, a very bad man, although we do admit that he is one of the handsomest men in Warren County, N. G., a veritable Adonis, with the accent on the *onis*.

MESSRS. HARDMAN, PECK & CO. have been making the most of the high position their grand pianos have attained abroad by the purchase of one of their instruments by Queen Victoria for use at Balmoral Castle. Messrs. Hardman, Peck & Co. are one of the few firms in the trade who have a connection throughout the country with only the most enterprising and reliable dealers, and these dealers have been using this well won indorsement of their chief instrument in all of their local daily papers in a manner which is sure to bring them satisfactory results.

We again congratulate Messrs. Hardman, Peck & Co. upon this acknowledgment of the merits of their instruments, and we confidently look forward to future triumphs for them on the other side of the Atlantic. Having conquered this continent in their particular field, it is but natural that they should look to new worlds to conquer, and this great victory will be sure to inspire them with renewed confidence in their product. Its excellence has been so long and so decidedly recognized in America that they must be additionally assured of their high position by this indorsement abroad.

THE trade of Haines Brothers and the operations at their large factory in Harlem keep the executive force of the firm under the management of Mr. N. J. Haines, Sr., busy from morning until night.

MR. FREDERICK STEINWAY and Mr. Nahum Stetson, of Messrs. Steinway & Sons, left the city on Sunday night on a short trip of recreation. They will stop at Niagara Falls and visit various Western cities, including Chicago, St. Louis and possibly Kansas City, before their return.

FOREIGN PIANOS.

WE have frequently asserted that it was an error to claim that the importation of foreign pianos was a great feature in the trade; that it was a mistake not to admit the encouraging fact that the value of exported American pianos was greater than that of imported ones. That Mr. Wessell made a mistake in his assertion before the Ways and Means Committee that five or six times as many pianos were imported as exported.

Louisiana is the chief importing centre for pianos, because the descendants of the French in that State and vicinity have a kind of prejudice against American made goods of certain descriptions, among which are pianos, which must bear the name of "Paris" to be salable down there. These people get many household utensils, much of their wearing apparel, &c., from France. Although they are American citizens and not from compulsion on our part, they seem to consider small toned, light built Parisian pianos better than the noble American instrument.

But, we are happy to say that there is a comparatively small set of such beings down there, an indication in itself that the community is musical, for the community now takes very few foreign pianos, as the subjoined letter shows:

LOUIS GRUNEWALD COMPANY, LTD.,
NEW ORLEANS, May 30, 1890.

Editors Musical Courier:

In reply to yours of 27th inst., would say that in former years we imported a great many French and German pianos, some years as many as 200 or more; but in the past few years we have confined ourselves to importing only the Pleyel piano (Paris), on account of its popularity among our French families living here and in Mississippi. As you are doubtless aware, the Pleyel is a high priced piano, in consequence of which fact not a great many are sold here at present. We barely reached 100 in 1889. We do not know of any other houses in the South importing any pianos. Possibly Hart and Werlein may have gotten a dozen pianos between them.

Yours very truly, LOUIS GRUNEWALD COMPANY, LTD.

The Grunewald Company sell a great many pianos and are one of the largest concerns in the South. They say that they did not sell 100 imported pianos in 1889. They are the greatest individual importers of pianos in the United States, and from this our readers can draw their own conclusion.

But says some one, "Schreiner in Savannah imports many pianos." Let us see what Mr. Schreiner says:

SAVANNAH, Ga., May 20, 1890.

Mr. Marc A. Blumenberg:

DEAR SIR—In answer to your inquiry I would state that I did not import a single foreign piano during 1889. Foreign pianos have only 7 octaves piano; purchasers want 7½ octaves.

I think and firmly believe that your war on stencil pianos has had the wholesome effect upon makers of cheap pianos to improve their products.

Yours truly,

H. L. SCHREINER.

That settles the great importation of foreign pianos in the South. For further information to back up what we say, apply to the Bureau of Statistics of the Department of the Treasury, Washington. You will get an answer there that will knock Mr. Wessell's statement into an uncocked hat.

The agitation of the tariff at present, as far as it affects the music trade industry, can only harm the American piano and the American organ. It may also harm our own manufacturers in ways not yet discussed during the pending tariff controversy. We do not care to lose our export trade, which amounted to \$1,000,000 during the last fiscal year, and \$1,000,000 business in pianos and organs from factories alone is a big thing on ice—and please do not forget it.

For the statistics in the case we refer our readers to the second of the series of tables of "Official Figures" in last week's issue of THE MUSICAL COURIER.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

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Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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Grand Pianos

Of the very Highest Grade.

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Patent Grand Plate, Grand Fall Board, Piano
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GRAND, SQUARE and UPRIGHT.

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AUBURN, N. Y.

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The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious minerals, are contained in the PERFORATED CHAMOIS SACHETS, the most delightful toilet accessory ever invented. As thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. THORPE & CO., Sole Manufacturers, 80 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTS

BEHR!

Behr Brothers' Music Hall and Piano Salon in Fifth Avenue.

A GREAT MOVE

MESSRS. BEHR BROTHERS & CO. have leased for a long term of years the palatial residence No. 81 Fifth-ave., near Sixteenth-st.

They will commence extensive alterations, to cost some \$25,000, on or about July 1, and expect to have the building ready for occupancy by September 1. The alterations contemplated will consist of the lowering of the main floor or "parlor floor" of the building to very nearly the street level; the building of a large extension at the rear; the putting in of an elevator and the alteration of the upper floors to suit the purposes for which they have designed them.

When completed the building will contain a main wareroom 118x34 feet on the ground floor, together with the main offices, on the second floor a large showroom with the private offices of Mr. Henry Behr, and a music hall 34x72 feet. On the third floor will be the suites of teaching rooms to be used by the many prominent teachers who have allied themselves with the Behr Brothers' pianos, and the fourth floor will be devoted to a series of artists' studios. The basement, which will be high and dry and light, will be used for storage purposes and the display of second-hand instruments.

We have had the privilege of inspecting the premises and hearing Mr. Behr's plans for their alteration to suit his purposes, and we can make here the unqualified statement that these will be beyond compare the finest retail warerooms on this continent, and for that matter the finest in the world.

When the new building is thrown open to the public it will present one of the handsomest fronts on Fifth-ave., with two separate entrances, one on either side of an enormous show window, the window being in fact so large as to be almost a room in itself. The south door will lead directly to the main warerooms, while the north entrance, the larger of the two, will lead to the music hall and the offices, warerooms, teaching rooms and studios above. The main warerooms may also be reached by this main entrance, being approached by a short flight of handsome marble stairs.

This main wareroom will be one of the chief features of the building. Upon entering one will not find oneself in a warehouse with pianos set in stiff, straight lines, but in a superb parlor, 118 feet long and 34 feet wide, decorated in a manner which will make it not only a marvel in the piano line, but one of the sights of the metropolis.

All of the magnificent decorations, the classically beautiful frescoes, the expensive carvings, the mirrors, the great fireplaces, the imported chandeliers—in short, all of the furnishings that have long made this residence of a millionaire merchant noted among the domiciles on Fifth-ave. will be retained. Pianos in the various woods that Messrs. Behr Brothers & Co. use will be placed here and there in a graceful, artistic manner that with the surroundings will impress one that he is in a veritable *salon d'art* instead of in an ordinary "store" where pianos are on sale. We hope to be able at an early date to present to our readers some of the views of the interior of this real palace of music that will give a more brilliant

idea of its beauties than can be gained from a mere word description.

Entering from the north or main entrance one will ascend a flight of stairs leading to an elaborate *entresol*, with a high ceiling, supported by handsome marble columns, decorated and finished in keeping with the other parts of the building, with a wide stairway leading to the music hall and the rooms above, all of which can also be reached by the passenger elevator. Through this hallway and up the stairs one will reach the second floor, on which will be the music hall, a room seating between four hundred and five hundred people, with private retiring rooms, a large foyer, ladies' and gentlemen's cloak rooms, &c.

At the front of the building on the Fifth-ave. side will be the warerooms devoted to the exhibition of special styles, where one can hear an instrument as it would sound in a private parlor, and the private offices of Mr. Henry Behr. No magnate of the piano industry will have more appropriately fitted up apartments than Mr. Henry Behr when he moves into his new quarters.

As the decorations of the music hall and all of its appointments have not yet been decided upon we cannot at this time give more than our opinion that it will be the handsomest, the most elaborate assembly room of its size in the city, and we predict for it that it will take its place among the leading rooms for fashionable affairs in the higher social life of New York.

On the floor above will be the suites of teaching rooms, light, roomy, handsome and accessible, and we expect to see domiciled there the leading musical talent this fall. Above this, again, will come the artists' studios, and the location in the heart of the city, the exceptional advantage of having rooms in such a building as this will be, is sure to attract to the new place a class of occupants that will add to the artistic value of the whole scheme.

As before stated the façade will be among the features of the avenue, the top of the building to be ornamented with a handsome sign bearing the words "Behr Brothers' Music Hall."

The rapid strides to the fore that have been made by Messrs. Behr Brothers & Co. within the last year have caused universal comment throughout the trade, and that their success has been merited by the quality of the work turned out by them may be proved by the indorsements they have received from such artists of renown as Dr. Hans von Bülow, Conrad Ansoerge, S. B. Mills and a host of others.

ANOTHER TARIFF MOVE.

Petition Presented to the Senate Committee.

ON or about February 20 an argument was presented to your committee by certain piano action makers of New York to increase the duty on piano actions to 50 per cent. ad valorem.

The undersigned piano dealers of the United States would protest against such advancement of duty on piano actions as being unjust and discriminating against the piano manufacturing industry of this country.

Finished pianos and other musical merchandise now enter under a duty of 25 per cent. ad valorem, and to exact a higher rate of duty on piano actions and other parts would not be equitable nor in keeping with the policy of the present Government—to protect and foster American industry.

If the importer can import actions in the piano at 25 per cent. ad valorem, why should the manufacturer be asked to pay a higher rate of duty on the same article imported "separately" (out of the piano) for manufacturing purposes? This would be a gross injustice to which Congress certainly cannot give consent.

Piano actions and other parts which enter into the piano and other musical instruments should rather pay a lower rate of duty than finished instruments, so as to place the manufacturer of pianos in the position to produce as cheaply as possible and thereby enable him to meet foreign competition.

From the argument which has been made, a copy of which we append hereto, it must appear to you that there are no good reasons why the duty on piano actions should be higher than it is at present.

It has been admitted that an enormous capital of

over \$500,000 has been accumulated by a single firm since the year 1874 under conditions of the tariff which are identical with the present. In connection herewith, it must be borne in mind that these same action makers, now controlling a capital of over \$1,000,000, commenced with a nominal, if any, capital, so that their present large fortunes represent a net profit made within the past 16 years.

These men have certainly done handsomely for themselves, to say the least, and have been in a position to pay their working people good wages. Why should an industry which has been so highly prosperous ask for further protection?

There are but 12 action makers in the United States, who employ in all from 1,500 to 2,000 hands, whereas there are nearly 200 piano manufacturers, employing from 10,000 to 15,000 men. To raise the duty on piano actions would simply mean to create a trust for a few piano action makers at the expense of hundreds of piano makers, and invite and make possible the importation of finished pianos on an extended scale.

It is claimed in the argument referred to that the American piano action makers must pay:

First.—Twice as much for labor as their foreign competitors.

Second.—Forty-five per cent. duty on metal goods, such as brass, steel and wire.

Third.—Seventy-eight per cent. on woolen goods which they consume, whereas the finished action is burdened with only 25 per cent. duty.

These are conditions which have existed during the life of this industry, and under which it has prospered and accumulated large fortunes within a comparatively short time.

Does this fact and the other argument used by the action makers not prove that they have been amply protected, and that if the duty on the raw materials of which they speak had been lower they would have made even greater fortunes? And it is not only the action makers who get from \$21 to \$25 for their upright actions who must pay these high duties on cloth and hardware. There are other makers of actions in the United States who sell their products for very much less. When it is claimed that the price of upright piano actions is from \$21 to \$25 the whole truth is not told. These prices are not average American prices, but simply represent the price of one or two firms.

There are piano actions produced and sold in the United States for \$11.50, and the difference in the selling price is not altogether accounted for by the difference in the cost of production, but to a large extent by the difference of profit to the manufacturers who have been able to accumulate so large a fortune in so short a time.

The producers of these cheap actions are subjected to the same impost on their cloths and hardware, and yet they have been highly prosperous, and it is not this modest maker who is the promoter of the movement for higher duties on piano actions, but he had acquiesced therein at the solicitation of the high priced makers.

It is further claimed that the additional duty on foreign piano actions, if granted, will not affect the prices of the American actions, but that this will be regulated by the home production. If this be true, how can it be professed that the advanced duty on hardware used in pianos actions will increase the price thereof, since screws, wire and brackets, which constitute all the hardware used in the piano actions, are made and purchased by the action makers in this country?

If the price of actions is not affected in this country by placing a higher duty on imported actions, why should not the same rule apply to hardware, leather, felt, &c.? Fine cloth (manufactured of wool) is the only article used in the piano action which is imported, and this enters into the piano in such diminutive quantities that any ordinary change in the tariff would not affect the cost of the action sufficiently one way or the other to be worth mentioning.

The same conditions exist between the raw materials and finished goods under the present tariff in other branches of manufacture, such as carriages and parts of carriages, watches and parts of watches, clocks and parts of clocks and other goods, the prices of which are subject to precisely the same duty as finished articles. Still, the carriage maker, who is protected to the extent of 35 per cent. ad va-

lorem, must pay a higher rate of duty on his cloth, steel and other metals used in the construction of his goods. The same is true of the clockmaker and the manufacturer of watches.

The organ industry has been more successful in this country than in any other country in the world under the protective duty of 25 per cent. ad valorem; whereas it is burdened with a much higher rate of duty on some of the materials used, such as cloths, metal reeds, &c. We could quote numerous other branches of manufacture where these same relations exist.

Because the action makers employ in the construction of their production a few screws and other metal goods which are liable to a duty of 45 per cent., but which he purchases in the home market, is that the reason why he should with any justice demand a protection of 50 per cent.? Why should the action maker, who has been more successful, single himself out to be favored when there are numerous other industries more deserving of protection which are contented? If piano action makers were struggling between success and failure for want of protection their cause might deserve consideration.

We think, gentlemen, you will be convinced that such condition does not exist, that this industry has been and will be amply protected under a duty which shall be less, certainly not more, than that of the finished piano, which now enters at 25 per cent. ad valorem.

We repeat that it would be a gross injustice to the piano manufacturing interests of this country—which is a large and important one—in which thousands of men are employed and millions of capital invested, should a higher duty be placed on piano actions and other parts than on the finished instruments, and therefore pray that you reconsider any action you may have taken on the strength of the argument advanced by the action makers, and that you establish a uniform rate of duty on all finished parts of the piano, piano actions included, which shall be less, and certainly not more, than the duty on the finished instruments.

Here follow the signatures of many piano manufacturers.

See article on foreign pianos.

LYON & HEALY.

Manufacturers of High Grade Organs.

BACK in the sixties, in the halcyon days of the Burdett organ, this house made a market for and took the entire product of the Burdett factory, then located in Chicago. Their agencies extended from Maine to California, and the high standard of excellence attained in all the details of construction of this instrument made it a leader among reed organs, which position it occupied up to the time of the great fire of '72.

After the fire the Burdett Company was reorganized and removed to Erie, Pa., where the manufacture was continued, but owing to its policy the organ was allowed to float with no market to buy it up other than its good reputation attained through the skillful management of the house of Lyon & Healy, and it finally closed up its affairs.

Meantime Lyon & Healy were experimenting with goods manufactured in the East by various companies in the hope of being able to furnish their customers with organs approaching in tone quality the Burdett, but were unable to obtain a satisfactory instrument in this way and finally abandoned the agencies and commenced the manufacture of organs in a small way something over a year ago. The addition of this enterprise or department to their already extensive manufacturing interest was attended with the usual vicissitudes accompanying all new moves of this kind.

The prompt response of the trade in recognizing their efforts in this direction, and knowing well the high grade of harps, guitars, mandolins and other specialties manufactured by them, led the trade to expect a corresponding quality in the products of the organ department. That their expectations have been realized is attested by the fact that their productions now amount to 250 organs per month, forcing them out of their present manufacturing quarters, 217 South

Canal, to the elegant new factory, Union-park and Randolph-st., now ready for occupancy, with facilities to increase their capacity to 500 or more organs a month.

This house, not slow to recognize an article of merit, watched with keen eyes the development of the Peloubet church organ constructed on the reed pipe system. The organs were built at Bloomfield, N. J., by the Peloubet Company, of which the inventor, Mr. Jarvis Peloubet, was president. Overtures were made to the company for the purchase of the plant and patents, and finally consummated January 1 last, when it was removed to Chicago, where they will be manufactured by Lyon & Healy, with Mr. Peloubet as superintendent of construction. Mr. Peloubet's two sons, Louis and William, both of whom have been brought up to know the organ business, have been engaged by the house and will have an active part in the development of this branch of their business.

In the tuning department of the organ factory the services of Mr. Frederick J. Burdett, nephew of the late Riley Burdett, and for many years head tuner for the Burdett Organ Company, Erie, Pa., with his 22 years of experience, has been engaged as head tuner, and Messrs. Lyon & Healy promise their customers in their parlor and chapel styles of organs the full, round and beautiful tone of the old Burdett organ.

The services of several designers have been engaged to design cases, and it is intended to produce cases artistic and made to look like musical instruments rather than sideboards.

Messrs. Lyon & Healy will make a specialty of one, two and three manual pedal organs from 6 to 16 registers, their productions to be first class in every detail and no expense spared to procure such talent as will bring about the results desired.

END OF THE LYON STENCIL.

WE are exceedingly gratified to announce that the pianos heretofore stenciled by Mr. George W. Lyon will in the future bear their true name, the same appearing about as follows: "Manufactured by Marshall & Wendel, Albany, under Geo. W. Lyon patents." And yet some people say that THE MUSICAL COURIER stencil fight is unproductive of good to the trade. Stenciling is an evil that has done more to demoralize the piano trade than any other two evils combined, and it will be stopped. It gives unscrupulous men an opportunity to interfere advantageously with legitimate trade, and many an excellent and durable piano has been kept as a wall flower to decorate the warehouse because a low grade stencil piano was sold in its place. All this is, however, known. We are supporting the legitimate lines of goods and firms, and that is all right every time.

Mr. Steinway and Rapid Transit.

ALL the members of the Rapid Transit Commission met yesterday afternoon at Steinway Hall and decided to proceed with the location of the route in spite of the difficulties which have arisen in the discovery of the little joker in the act of 1881, amending the general railroad law of 1875, which, by the substitution of the word "and" in the later act for "above" in the earlier one, seemed to prohibit the use of Fourth-ave. and Forty-second-st. for rapid transit purposes. The commission, so Secretary William Steinway stated after the meeting, base their hopes upon the decision by the Court of Appeals in the matter of the petition of the New York Institute for the Instruction of the Deaf and Dumb "to vacate assessments for the regulating and paving Eleventh-ave. from 155th-st. to Kingsbridge-road, confirmed July 12, 1889." The petition was based upon a special act of 1865, and the Court of Appeals, in sustaining the decision of the lower court, says:

We have therefore reached the conclusion that section 8 of the act of 1865, although not especially repealed, was superseded by the Consolidated act, and that the order of the General Term should therefore be affirmed with costs.

In the same decision it is also declared that "it was the legislative intention that the Consolidation act should contain all the special and local acts applicable to the city of New York."

"The question now arises," said Mr. Steinway, "whether the act of 1881, which exempts Fourth-ave. and Forty-second-st. from use for rapid transit purposes is a special or a general law. While there may be some room for doubt, we shall assume that it is a special law, and shall proceed with our plans as though this vexed question had not arisen. If it be a special law, it is practically rendered valid by the Consolidation act under this decision of the Court of Ap-

peals. We consider that the decision restores Fourth-ave. to us and enables us to cross Forty-second-st. We shall, however, consult official opinion, but shall go ahead meanwhile.

"We must turn in our report as to the route on Saturday, June 21, and then we have only thirty days more to decide upon what sort of a structure shall be built."

Messrs. Woodbury, Langdon and O. B. Potter were appointed a sub-committee yesterday to determine the location of the route. Messrs. August Belmont, John H. Starin and William Steinway will act as a sub-committee on questions of law. Mr. Steinway will act as secretary for both committees.

Mr. Steinway went over the proposed route down town yesterday, and Messrs. Langdon and Potter drove over the northern end of the route as far as Spuyten Duyvil.—"Sun," June 10.

Emerson's Excellent Indorsement.

CARL HOFFMAN, Pianos and Organs,
LEAVENWORTH, Kan., June 3, 1890.

The Emerson Piano Company, Boston, Mass.:

GENTLEMEN—I received the grand yesterday, and was very much surprised in regard to the value of tone it has. It is certainly the best medium priced grand piano I have ever had, and is very satisfactory in every way. Wishing you all the success that you certainly deserve,

I am, very truly yours, CARL HOFFMAN.

The above testimonial speaks for itself and is an invaluable stamp of merit and appreciation from one of the most expert judges on pianos in the United States. The Emerson people inform us that this letter from Mr. Hoffman was a complete surprise to them and was penned without any solicitation whatever and entirely of Mr. Hoffman's volition. Manufacturers' praise of their own instruments may often be received with a sense of caution, because they naturally feel an absorbing interest in their own productions; but a voluntary statement from a dealer of the experience of such a man as Mr. Hoffman is one worthy of the highest regard, and it will no doubt create an interest in the West in this latest feat of the Emerson Company. We have personally examined and tested this piano, but have so far refrained from attesting its character by special request of the makers, as they have made but few grand pianos and preferred to remain perfectly quiet regarding an instrument while in its experimental stages.

Passed from the initial and tentative platform into a pronounced success the time has arrived for us to place ourselves on record regarding the Emerson grand piano. The case is beautifully designed, and in appearance is fully as artistic as any grand piano we have yet examined. The scale is admirably drawn and reflects immense credit upon Mr. Graemer, of the Emerson firm, who designed and carried it to its present admirable condition.

The tone of the instrument is full and extremely rich in the bass, and the middle and upper registers are truly balanced and carry throughout a uniformity of quality and equalizing which any of the great makers might be proud to possess. Taken altogether we may assert that the Emerson firm fully deserve the high encomium passed upon it by Mr. Hoffman.

Dealers who are looking for an excellent grand piano at a moderate price will benefit themselves by approaching the firm for full information. It is a piano which will sell every time. The moderate price will be sure to create for it a lively demand as soon as the piano becomes better known. The Emerson people are quiet and conservative, and somewhat given to hiding their light under a bushel, and we perform only an act of common justice in tipping over that bushel and permitting the light to blaze where it may be observed. Modesty is all right up to a certain point, but to go beyond that point is to run the risk of concealing one's identity and work.

We think it is Shakespeare who says: "Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt."

Communication from Mr. Mason.

MASON & HAMLIN ORGAN AND PIANO COMPANY,
BOSTON, June 5, 1890.

Editors Musical Courier:

GENTLEMEN—My attention has been called to an article in the current issue of your enterprising paper, in which "a gentleman well qualified to discuss the features of trade in Europe" is said to hold that the best American organ does not hold the high position in England and Great Britain which it once did.

Without egotism, I can say that the Mason & Hamlin organ never held so high a position in those countries as it does to-day. A glance at our company's books will show that our London agents, Messrs. Metzler & Co., purchased last year nearly twice as many Mason & Hamlin organs as they did for the same period 10 years ago.

It is undoubtedly true that competition is much keener there—everywhere, for that matter—than it was years ago. On this very account may we not properly feel even a greater pride than we otherwise could in the fact that "the best American organ" still holds its own the world over?

You are at liberty to make such use of these lines as you see fit. Very truly yours, EDW. P. MASON,

PRESIDENT MASON & HAMLIN ORGAN AND PIANO CO.

STENCIL.

Many Inquiries Answered.

DANGEROUS METHODS.

A Reckless Mississippi Stenciler.

SOME weeks ago, in reply to an inquiry from Mississippi asking about the D. H. Baldwin piano, we decorously stated that Messrs. D. H. Baldwin & Co. themselves did not claim to be manufacturers, as they distinctly announced in an advertisement that the D. H. Baldwin & Co. piano was "manufactured for" them.

This neat treatment of the case did not seem to receive the appreciation due to it from the agent in Mississippi, who seemed to be guilty of claiming that Messrs. Baldwin were something they themselves distinctly disavowed, that is, makers of pianos, and he thereupon inserted the following card in "The Meridian News" of May 27:

A Card to the Citizens of Meridian and My Friends Generally.

Noticing an article in the Meridian "News" of Sunday, May 25, copied from THE MUSICAL COURIER of New York in regard to the Baldwin piano, I deem it only necessary to say that the editors of MUSICAL COURIER, Messrs. Bloomingburg and Florsheim, have already been sued for blackmail, slander and libel for this and similar offences and have served a time in Ludlow street jail, New York. The article above referred to I am informed was published in the "News" at the instigation of one T. F. Barding, who at one time was advertising himself as a "piano maker, repairer, etc., etc., No. — E Thirteenth street New York." (?) and who has built (?) several pianos in and around Meridian and elsewhere. I do not deem it necessary for me to make any comments on the piano builder (?) Barding and leave my friends to draw their own inference.

Respectfully, A. H. BALL.

Of course this statement, as every piano and organ manufacturer and all the responsible persons in the trade know, is ridiculous and utterly false. It has several times been stated by irresponsible parties that the editors of this paper had been incarcerated or locked up or punished, but we never heard of anything of the kind.

Editors of papers have been locked up, sentenced for libel, punished for some of the various crimes that can be committed professionally by newspaper men, but we have never had any experience in that direction.

We have several times been *sued* for libel, but that is a horse of another color. We were never *convicted* on any charges, and being sued does not indicate that a conviction must result; at least, we were not convicted at any time, although if this "funny business" continues we may succeed in having several stencilers put in serious dilemmas.

We did all we could consistently do in our efforts not to interfere with the firm of D. H. Baldwin & Co. in this matter. They are splendid people and do not make any illegitimate claims in selling their pianos; but they have agents like this Mr. A. H. Ball, of Meridian, who do, and therein lies one of the dangers of the stencil business. The agent is anxious to make

the large profits, and, like Mr. Ball, the agent will lie, and D. H. Baldwin & Co. will never know it.

The inquiry was to this effect:

MERIDIAN, MISS., May 17, 1890.

Editors Musical Courier:

I am fighting the stencil piano of D. H. Baldwin & Co. in Meridian. Mr. A. H. Ball, their agent here, represents and declares that the Baldwins have the largest piano factory in the United States.

Will you kindly inform me if the Baldwins have any interest in any factory, and if so, where? What piano concern in your city makes the Baldwin piano? Etc., etc.

[Here follow questions about prices we do not care to print.—EDITORS MUSICAL COURIER.]

I am a subscriber and am delighted with THE MUSICAL COURIER.

Very truly yours, T. F. BARDING.

We are now obliged to answer that the factory from which D. H. Baldwin & Co. purchase the piano stenciled with their name is the well-known Hale factory.

As to Mr. Ball we shall take charge of his case in a different manner. If he cannot appreciate delicacy of treatment he must be met with other methods more compatible with his own taste, as shown in "card" published against this paper and its editors. Next.

(Telegram.)

Hico, Tex., June 5, 1890.

To Musical Courier:

Have Camp & Co. a piano factory in New York or is it a stencil piano? Answer paid. J. P. CANTON.

No Camp & Co. piano factory in this city; the piano is a straight stencil as distinguished from a stencil fraud piano. We never heard that Camp & Co. claimed anything of the kind; in fact, there is no Camp & Co. that we know of.

Israel Glunt, a dealer in Greensburg, Pa., sends us the following letter addressed to him:

OFFICE OF THE GEM PIANO AND ORGAN COMPANY,
EDWARD PLOTS, MANAGER, ESTABLISHED 1859,
WASHINGTON, N. J., U. S. A., 1890.

Dictated by E. Plots.

Some time ago we received an inquiry from you regarding our instruments, to which we replied promptly, but have not heard from you since. Kindly inform us by return mail if you received our letter, catalogue and circulars sent you, and if so were our prices and terms not satisfactory? Or have you made a purchase elsewhere? If you have not yet bought we would be much pleased to correspond with you further on the subject, as we know we can sell you a better instrument for less money than any other manufacturer in the United States.

Your attention is particularly directed to our "Pearl" organ, Style No. 45, shown and described in inclosed circular. With the intention of making no more of them, we are selling out all we have in stock—about 300—at less than their actual cost to build. A handsome adjustable stool and instruction book accompany organ. The Pearl organ is a rare bargain, met with only once in a lifetime, and anyone wanting an organ should avail themselves of this opportunity to obtain one below cost.

Bear in mind that when you purchase an instrument from us you get it at wholesale factory price and on easy terms as to payment, and save the agent's profit, which is usually large. Moreover, we ship instruments to your own home on 10 days' test trial for your inspection and approval before buying and if it does not suit you can return it at our expense for freight both ways. We only ask you to pay freight when you purchase instrument. In cases where cash is sent with the order, organ is shipped subject to 10 days' test trial, and should it not give satisfaction we return money sent us, receive organ back and pay freight charges both ways.

No fairer terms than these can be offered. Were our instruments not first class in every respect we would not dare to ship them on such terms. We earnestly solicit a reply to this letter saying whether you have yet purchased or intend making a purchase this spring or summer, as we are getting out some splendid new styles in organs which we will offer at prices and on terms that will astonish you, and if you have not yet purchased we wish to send you circulars showing these new styles and giving prices and terms.

Very respectfully,

GEM PIANO AND ORGAN COMPANY.

P. S.—We positively will not sell the "Pearl" organ for \$32 unless cash accompanies order.

In connection with this fraudulent letter (for there was, in the first place, no Gem Piano and Organ Company "established in 1859," this statement in itself constituting a disgraceful fraud) the so-called company sent an offer of sale of the "Parlor Gem" and the "Upright Grand Piano." These are rank stencil frauds, as the Gem Piano and Organ Company make no instruments and exist only in the advertisement. The proprietor at one time offered to stencil "Weber" on a second-hand piano he had in his house. The offer was made to one of the staff of this paper who was in Washington (N. G.) investigating the stencilers.

Talking about Gems, here comes one from Madison, Wis., and the writer is evidently a person of intelligence:

MEMORANDUM FROM W. W. WARNER, Music Dealer.

MADISON, WIS., 5-26-'90.

The Musical Courier, New York, N. Y.:

You are certainly displaying admirable energy and perseverance in the stencil hunt as well as in other directions, but is it not a fact that many reputable dealers are selling stencil goods? I might ask, in the line of many other questioners, "Who makes the Rohlfling pianos?" The fact is, the time has never been that we have not seen stencil pianos sold alongside of the Steinway and other excellent instruments, nor do I believe the country has ever seen a dealer of considerable standing who has not sold stencil pianos or organs, and while I thoroughly sympathize in the crusade you are making, still it sometimes occurs to me that you display a little partiality in selecting your targets. Yours truly, W. W. WARNER.

To show Mr. Warner that we have no partiality we

go so far as to publish his own letter, although it was evidently *not* intended for publication.

In the first place Messrs. Rohlfling & Co. say on their pianos "manufactured for;" that ends the stencil. A lady going into Rohlfling's beautiful Milwaukee establishment and looking at a Rohlfling piano would at once conclude that Rohlfling did not make the piano. He says so; he says "manufactured for." As far as that is concerned, a gentleman would conclude similarly. Therefore, please do not include a piano among stencil pianos when the instrument voluntarily denies the hard impeachment.

We cannot at present discuss the general stencil propositions made by our esteemed Madison, Wis., correspondent; he will find them partly answered in this article. If in the past stencil pianos have been sold, it cannot be concluded by any logical method that it is correct procedure now or in the future. Trade methods change with the times as customs do.

A stencil requiring immediate attention comes from Texas in the shape of a circular issued by Collins & Armstrong, of Fort Worth. We were under the impression that this house was fighting the stencil, and therefore surprised the more. Among other things they say: "We are the only bona fide manufacturers and wholesale dealers in Texas," and the circular appears like this:

We would call attention

—THE—

Collins & Armstrong PIANO.

Our factory is located in New York, and we are manufacturing a piano of the highest grade, and a piano in all its parts especially adapted to a warm and changeable climate. Our pianos are finished in all the latest styles of fancy cases.

—THE—

PATENT TRANSPOSING KEYBOARD

In the

Collins & Armstrong Pianos,

The greatest invention of the age.

They then give the address of the factory as 233 East Twenty-first-st., and that is the factory of James & Holmstrom. The statement of Collins & Armstrong is consequently false and must therefore be denounced, together with the remark that the Collins & Armstrong piano is a rank stencil instrument. But we were very much astonished that James & Holmstrom should permit their pianos to be reduced to the low grade of stencil pianos. That is the most surprising feature of the case.

Another stencil inquiry comes from Pennsylvania and deserves the usual attention:

OFFICE OF HERRNER & PAUL, PIANOS AND ORGANS,
POTTSVILLE, June 5, 1890.

Editors Musical Courier:

I inclose herewith two letters and "special circular" which were received from the Goldsmith Piano and Organ Company. As I have never before heard of the "Goldsmith" and have been in the piano and organ business for eight years, I thought I would inquire of you if this is one of those abominable stencil frauds.

They say on their circular that their executive offices are at 58, 60 and 62 Broadway, but fail to say where their factory is.

These letters, &c., were received by a customer of ours to whom we have sold a first-class Baus & Co. piano, and while it does not spoil the sale of this instrument, yet it may have an effect on others unless the fraud is exposed. I recognize the great efforts you are making through your most excellent paper to put down this stencil business. It is fully appreciated by all the legitimate trade. If you will kindly reply to this question so we receive it before Saturday morning, you will greatly oblige us. Is the Goldsmith piano a legitimate piano, or a stencil fraud made only to sell? Please return inclosures with reply.

For reference as to our standing refer to Behr Brothers & Co., Baus & Co., New York, or Brown & Simpson, Worcester, Mass.

I have promised Mr. Baker that I would have reply from you Saturday.

Respectfully yours, HERRNER & PAUL.
Hebner.

The Goldsmith is a fraud stencil made only to sell, and these are the fraud claims made, as will be seen

OFFICE AND WAREHOUSES OF THE GOLDSMITH PIANO }
AND ORGAN MANUFACTURING COMPANY, NOS. 58, 60 }
and 62 Broadway, NEW YORK, April 2, 1890. }
By J. G. Goldsmith.

DEAR SIR—Your esteemed favor at hand. In reply we quote you the following cash prices for upright pianos on enclosed list, these being our leading styles we are now running. The "2" Boudoir upright is a first-class instrument in every particular, fully warranted, and a piano that is usually sold by agents and retailers from \$350 to \$400. Should you prefer something more elaborate and handsomely finished, the Nos. "3" and "4" are magnificent instruments and sold at about half the rates usually charged by local dealers; and from the fact that we ship you whichever instrument you may prefer, on approval for 15 days, by simply depositing the amount as a guarantee, must be sufficient proof that we are obliged to select you a piano that will stand the test and opposition of the local dealers and agents in your vicinity.

Trusting you will favor us with your order, we remain,
Very respectfully yours,
THE GOLDSMITH PIANO AND ORGAN MANUFACTURING COMPANY,
Per Spaulding.

Both men were considerably punished.—Cleveland "Plain-dealer," June 7.

Yours truthfully, **WALTER E. HALL.**
Fellow of the College of Organists, London, England.

ages of his new publications. John B. Alden, publisher, 303 Pearl-st., New York, also Chicago and Atlanta.

CONOVER

FACTORY:

S. W. Corner 9th Avenue and 14th Street,

NEW YORK.

PIANOS.

MR. STEINWAY AS MAYOR.

Suggestions Published in the New York "Times."

A POSITIVE DENIAL.

IN a long article in last Sunday's "Times" Mr. William Steinway's name is again mentioned in connection with the next Mayoralty in these terms:

"There is no doubt that there is a feeling among certain Tammany leaders powerful in the councils of the Hall that Grant should be renominated so that he may be vindicated. I am told that 16 of the members of the Committee of Twenty-four are ready to cast their votes for Grant's renomination. Now, while Mr. Croker has nothing against Mayor Grant, and would undoubtedly be in favor of his renomination if he could be sure that no harm would result to Tammany, and that its permanent possession of power would not be interfered with, yet the good politics of such a movement must be doubtful in Mr. Croker's mind. It presents the crisis which he must confront. The work of the Fassett Committee has to a certain extent smirched the Mayor, and it is admitted on all sides that his chances of reelection are materially reduced.

"Perhaps he doesn't want to be renominated, but then there is the possibility of a 'vindication' at the ballot box to tempt him. If he could be re-elected his friends would have a fine chance to gloat over T. C. Platt. But Croker is likely to take a broader view of things. He does not want Tammany to be interrupted in its possession of power. Perchance he loves Grant much, but he loves Tammany more. Hence he has come upon the ground to judge for himself as to the advisability of putting up some man against whom nothing can be said to head the Tammany ticket. Who will that man be? Well, keep your eyes on William Steinway. There are indications that he is the man that Mr. Croker has in his mind to succeed Mr. Grant, providing he determines that it is good politics not to renominate the present Mayor.

"Mr. Steinway is rich and prosperous. He has a wide influence with the Germans; he stands well with all classes. Above all he would not be a man whom Governor Hill could control, and that is one thing that Tammany leaders will keep a watch on. There is no doubt that Hill would like Tammany to put up a Mayor that would swing the influence of the organization to suite him, but Tammany does not propose to let his Excellency get any grip of that sort. Croker thinks very well of Mr. Steinway. Did you notice that when he sent a physician's certificate from Wiesbaden and a letter explaining his condition it was to Mr. Steinway that he sent it? This is only a straw, of course, but it is worth while taking into account."

Mr. Steinway in referring to the article, stated to us that two years ago he had already publicly declared that he would accept no office, no matter how exalted it

might be; that his numerous duties, his business in this country and Europe, his private enterprises—all these prevented him from giving the slightest attention to any thought of accepting political gifts. That while he felt honored at the mention of his name in conjunction with that of a high office, he could positively not contemplate the acceptance of anything in the gift of the people.

VETERANS OF THE CIVIL WAR.

AT the request of Mr. Robert P. Porter, superintendent of the Eleventh Census of the United States, we print the following:

"As a part of the census of the people to be taken during the month of June, special provision has been made by Congress for ascertaining the names of surviving soldiers, sailors and marines who were mustered into the service of the United States during the war of the rebellion, and of the widows of soldiers, sailors and marines who have died. In connection with this special census of veterans the organization or vessel in which they served, the term of service in each case and present residence will be taken by the census enumerators. In the case of widows information regarding the service of their deceased husbands is also required.

"The importance of accurate statements concerning the military record of each participant in the late war should not be underestimated. It should be the duty, moreover, of every veteran soldier or sailor to see that the enumerator is placed in possession of the necessary information concerning his own service. If he cannot be at home when the enumerator calls he should leave a proper memorandum in the hands of his wife or other member of his household, so that the work of the census may not be delayed, and also that there may be no doubt as to the accuracy of the statements concerning his service which may be given to the census enumerator. That there may be no question as to the points to be covered by this memorandum it may be well to state that the special inquiries to be made concerning veterans of the civil war include the name, the company and the regiment or vessel in which they served, their late rank, the dates of enlistment and discharge, the length of service in years, months and days, and their present post office address.

"Where a soldier or sailor re-enlisted and served in more than one organization or vessel he should be very careful to give the term of service in each instance, and to cover each enlistment. In giving the organization care should be taken to distinguish the arm of the service, as infantry, cavalry, artillery, &c., and if a person served under an assumed name his statement should be made to cover both the name under which he served and the true name by which he is now known.

"Veterans of the war generally will recognize and appreciate the value of this special census to them, and they should aid the census enumerators in getting true statements in every way possible. Without their co-operation correct results cannot be reached. This personal appeal is made to them, therefore, in the hope that their attention may be specially directed to the importance of this work, and the necessary information may be promptly supplied to the census enumerator when he calls some time during the month of June."

Notice of Removal.

30 EAST SEVENTEENTH-ST.,
NEW YORK, June 2, 1890.

To our many friends and patrons throughout the United States:

GENTLEMEN—We take pleasure in notifying you that, owing to the phenomenal increase in our wholesale trade in James M. Starr & Co.'s pianos and Newman Brothers' organs we have been compelled to secure more extensive warerooms than those heretofore occupied by us. We have secured and are now occupying the elegantly appointed building, No. 20 East Seventeenth-st. (between Broadway and Fifth-ave.) and we extend to you a hearty and cordial invitation whenever you may be in the city to visit and inspect our new warerooms, where you will find displayed full lines of Starr pianos in usual and special styles, including solid mahogany, solid oak, solid vermilion and walnut, and of Newman Brothers' organ in all the latest and most elegant styles.

The central location of our new warerooms, viz., between Fifth-ave. and Union-sq. (and very near to the latter), will be found convenient to dealers visiting the city of New York. It will give us much pleasure if dealers and friends while in the city will make our warerooms their headquarters, direct their mail to our care, and to place at their disposal our offices and clerical staff, including stenographer, typewriter and every other accommodation pertaining to business headquarters.

And all who may honor us with their attention may rely upon a hearty welcome from

Yours very truly, JACK HAYNES.

—The efforts of the officers and members of the Piano Polishers' and Varnishers' Union to organize the trade in Boston are apparently meeting with success. At the meeting last Thursday night in Blatchford Hall 30 new members were initiated and 75 propositions for membership were acted upon. The eight hour workday was discussed at length. Many of the speakers stated that the present state of trade warranted the employees in asking eight hours for five days and half-day holiday on Saturday. It was reported that the Everett Piano Company had granted their employees nine hours for five days and seven hours on Saturday without reduction of pay.

—Mr. Joseph Shimek, a Bohemian resident of Baltimore, died at his home, 815 Shuter-st., on Sunday, aged 73 years. He was a native of Klantian, Bohemia, and came to this country to live in 1865. In the revolutionary uprising in Bohemia against Austria in 1848 for political liberty Mr. Shimek was an active participant. Before the war broke out he was an earnest supporter of the demands for liberty, both by his voice and writing in the public press, and was a conspicuous member of a society calling itself the "Old Garda." In the revolution that lasted for half a year Mr. Shimek carried a musket in the ranks. He was an organ builder by trade, and carried on a prosperous manufactory in his native city. In Baltimore he established himself in the same business, which he carried on until fifteen years ago. He built organs for many churches, among them being the organ in the First Presbyterian Church, Park-ave. and Madison-st. A wife and several children survive him. One son is Mr. V. J. Shimek, 932 North Broadway.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

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170 Tremont St., Boston, Mass.

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THOROUGHLY FIRST-CLASS

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IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

AHLSTROM PIANOS.



ESTABLISHED 1875.

Reliable Agents Wanted for these incomparable instruments which possess many valuable improvements not found in Pianos of any other make. Specially adapted as leaders, and sold exclusively as First Grade Instruments.

C. A. AHLSTROM,

MANUFACTURER,

Nos. 112, 114 and 116 East 2d St., Jamestown, N. Y.

The Modern Piano.

ITS GENESIS, DEVELOPMENT AND STATISTICS OF MANUFACTURE.

(Continuation of the "American Analyst's" series.)

BEFORE proceeding with the details of the manufacture of the modern piano, it may perhaps be as well to quote what has been said by Frank Linstow White about the history of the manufacture of the piano in America. The piano was already known and manufactured in Europe when this nation was still in its infancy. Yet the inventive genius of the American once applied to this instrument accomplished as much toward perfecting it as all the other nations put together. It is generally supposed that Benjamin Crehore, of Milton, Mass., made the first piano produced in this country. This was about the beginning of the present century. Adam and William Bent were making pianos in Boston as early as 1803. In 1810 the brothers Alpheus and Lewis Babcock, who had learned their trade with Crehore, joined with Thomas Appleton and the Hoyts, music dealers, under the firm name of Hoyts, Babcocks & Appleton. After the war of 1812 the Hoyts went to Buffalo, John Mackay taking their place. The firm was dissolved about 1820. John Osborne worked with this firm, and subsequently set up for himself, and with him Jonas Chickering (1797-1853) and Timothy Gilbert worked as journey-men.

James Stuart, a Scotchman, who had the reputation of making an excellent piano, was associated for a time with Osborne, and later with Chickering. After the firm of Hoyts, Babcocks & Appleton had been dissolved, John Mackay was associated for a few years with Alpheus Babcock. In 1830 Mackay formed a partnership with Jonas Chickering, which lasted until his death in 1841. Chickering had started in business for himself in 1823. He soon began introducing the improvements which have made his name famous, and the rapid perfection of the American piano is in a large measure due to him. Alpheus Babcock, of Boston, who afterward, and until his death, was foreman of the Chickering factory, and in 1825 patented a cast iron frame for square pianos. In 1833 Conrad Meyer, of Philadelphia, also exhibited a piano with a full cast iron frame. Babcock's plan of construction was greatly improved and modified by Chickering who, in 1837, made his first square piano with a complete iron frame, and three years later the first grand piano ever made with a full iron frame.

About 1843 he took out a patent on an invention of great importance. This was the introduction of a cast iron flange on the top of the plate covering the head block, which flange was drilled for each string to pass through. This gave the strings a firm tendency upward, and served at the same time as a transverse strengthening bar. When grand pianos of this construction were sent to the International Exhibition of 1851, in London, they attracted considerable attention and were awarded a prize medal. In 1856 this method of construction was superseded by the "agraffe" system now in use. According to this a solid iron flange is cast on the under side of the iron frame, into which the agraffes are screwed. In 1845 Chickering invented and first used the circular scale for square pianos. The improvements mentioned are only the most important of those introduced by him. After his death, in 1853, the business was carried on by his sons, under the old firm name Chickering & Sons. The originator of the system of "over-

stringing," which Chickering did not adopt until 1853, is, it seems, not known. It has been claimed, however, that the first piano on this plan made in America came from the factory of John B. Dunham.

Among Chickering's competitors in Boston were Lemuel and Timothy Gilbert, and about this time a number of piano makers were beginning to work in Albany. Among the first were Boardman & Gray and James A. Grovesteen. Later came Meecham & Pond, John Osborne and others. Grovesteen went to New York in 1843 and retired from business in 1886. The prominent firms in New York at this time were R. & W. Nunn, who enjoyed an excellent reputation; Stoddart, Worcester & Dunham; Firth, Pond & Co., later Firth, Hall & Pond (the same Pond who was associated with Meecham in Albany); Bacon & Raven (established about 1840); William H. Gieb & Co., Linden & Fritz, and Lindeman & Sons (established 1836). Henry Hazleton was an apprentice with Dubois & Stoddart in 1831. He and his brother were for a time with Bacon & Raven, but began business soon after that firm was established. When, some time before 1840, William Nunn left R. & W. Nunn, Charles S. Fischer entered the firm, which changed its name to Nunn & Fischer. Later, he and his brother, John W. Fischer, began conducting business together, under the name of J. & C. Fischer, by which the firm is still known. Frank and Napoleon J. Haines were apprenticed in 1839 to the New York Pianoforte Manufacturing Company, and in 1851 started in for themselves. One of our earlier musicians, William B. Bradbury, also began to manufacture pianos in 1854, in partnership with his brother, E. G. Bradbury.

A house that has played a prominent part in the growth and development of piano making in this country is that of Steinway & Sons. Henry Engelhardt Steinway (originally Steinweg), the founder of the firm, was born in Germany in 1797. He was originally an organ builder, but soon began making pianos on a small scale, exhibiting some as early as 1839. In 1850 he came with his family to New York, where, three years later, he established the house which bears his name. The business increased very rapidly, and after repeated removals, the firm finally settled in its present quarters in 1863. The firm has patented a number of inventions, among which the overstrung scale (1859), an agraffe arrangement for square and grand pianos (1859), the duplex scale (1872) and the tone sustaining pedals (1874-75). In 1833 William Knabe (1803-64) came to this country, and began to work in Baltimore, first under Hartge, and later alone. He and H. Gaeble went into partnership in 1839 under the name of Knabe & Gaeble, and when Gaeble died in 1855 Knabe continued the business under the name of William Knabe & Co.

Another well known house is that of Weber, also founded by a German. Albert Weber came to the United States in 1845, settling in New York. Seven years later he started in business for himself, but it was not until about 1871 that the business began to assume the large proportions to which it subsequently grew. The house of George Steck & Co., of New York, was established in 1857 by George Steck, the senior partner. Among the improvements which Mr. Steck has introduced is one patented in 1870 in the frame of upright pianos. One of the younger firms is that of Sohmer & Co., founded in 1872 by Hugo Sohmer and Joseph Kudor. They also have introduced several improvements in construction, among which the improvement of the "Allicot"

system, by which they place the auxiliary tone reinforcing string above the other three, and arrange all the tuning pins on one side. They have patented also an improved agraffe bar for the upper three octaves of squares and grands (1882), a pianissimo pedal (1887) and an action in upright pianos for obtaining quick and certain repetition (1882).

The firm of Decker Brothers, of New York, established by the brothers David and John Jacob Decker in 1862, has also introduced several notable improvements and is still adding to its reputation. Myron A. Decker (not related to the members of the preceding firm) began business in Albany in 1856, and four years later came to New York. Here he worked for seventeen years, sometimes alone, sometimes in partnership with others, until in 1878 he and his son formed the present firm of Decker & Son. Other firms of greater or less repute at the present day are Peck & Son (established 1850), Kroeger & Sons (Henry Kroeger came to New York in 1855 and was superintendent under the Steinways for twenty-four years), Ernest Gabler & Brother (established 1854), Kranich & Bach, Calenberg & Vaupel (established 1858), Krakauer Brothers, Mathushek Piano Manufacturing Company, Vose & Sons (established 1851), F. Bräutigam, F. Schuler, Behning and Behr Brothers & Co. (founded in 1881), all of New York.

The Henry F. Miller & Sons Piano Company, of Boston, Mass., was organized in 1884, succeeding Henry F. Miller, who had established himself as early as 1863; the Emerson Piano Company and the Ivers & Pond Piano Company also have their headquarters in Boston. Many others, too numerous to name here, have arisen within recent years. The Mason & Hamlin Organ and Piano Company deserve mention for the new method of stringing it has introduced. By this system, which was patented in 1883, the strings are secured by metallic fastenings directly to the iron frame, instead of winding them around wrest pins set in wood, as in the old system. The business of piano making in this country is continually assuming larger proportions, and new firms continue to spring up. Naturally a certain percentage of the work produced is cheap and poor. But, on the whole, the many useful improvements made in the construction of the piano by American manufacturers have served to make their instruments superior in many ways to those produced in Europe.

In the "American Analyst" of the current issue there is no continuation of the series promised.

Weser to Resume.

NEW YORK, June 5, 1890.

Editors *The Musical Courier* :

GENTLEMEN—We desire through you to announce to our friends and the trade that we shall certainly rebuild or repair our buildings at the earliest opportunity.

In the meantime we have hired ample premises in the same block. We fortunately had some cases, &c., manufactured outside of our Forty-third st. factory, and have now some hundred pianos in the varnish room.

We think we shall be able to beat the time record in which a piano house, whose factory and contents were totally destroyed, gathers itself together and announces itself ready for trade. With thanks for your kind sympathy, we remain,

Truly yours,


WESER BROTHERS.

THE ÆOLIAN IS AN EPOCH making instrument, and is causing gradually but surely a revolution in the world of music. There are two vital points which in themselves make the Æolian the king of musical instruments :

FIRST—It performs any music, from a Waltz or a Ballad to an Overture or a Symphony, more beautifully and more nearly perfect than any musical instrument made.

SECOND—It is not a mechanical instrument, but is so simple that a person can learn to play it in from one to three weeks.

PRICES FROM \$200.00 TO \$500.00.

Local Territory will be given to Dealers on these Instruments.  WRITE FOR TERMS.

THE ÆOLIAN ORGAN AND MUSIC CO., 831 Broadway, New York.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
290 STATE-ST.,
CHICAGO, June 7, 1890.

SUMMER weather has been an unwelcome visitor this last week or two, so much so that the city is already about 100° ahead of the average, and for this reason it is argued that we are likely to have a cool summer for the remainder of the season. It has had a somewhat depressing effect on business, but it hasn't killed it; there is enough being done to warrant the statement that it is fair.

The efforts of the Chicago manufacturers to keep pace with the demand, both as to quality and quantity, are very apparent. Messrs. C. A. Smith & Co. have had for a long time now one of the finest and undoubtedly one of the most conveniently located factories, and are constantly increasing their output. Their new scale, full iron frame piano is now nearly ready to put on the market, and among those capable of judging it is likely to cause some little surprise. This new candidate has a handsomely designed case, with engraved solid panels, pilasters, an efficient sliding music rack, and trusses of an entirely unique and handsome design.

The scale is very even and the action of a good quality, well set and well regulated; the tone is as satisfactory as we believe it can be in an upright piano, unless some radical change were to be made in this style of piano building. Mr. Smith is going slow, but he is getting there, and it is almost unnecessary to say that his instruments are constructed substantially and give universal satisfaction wherever they have been introduced.

Messrs. Wm. H. Bush & Co. are utilizing a portion of their new factory, have some 40 men at work there already, and have started on sufficient case work to enable them to turn out 40 pianos per week.

Messrs. Julius Bauer & Co. have secured additional factory room in the building adjoining, and Kimball is turning out about 8 pianos per day.

Mr. C. A. Gerold is occasionally entirely sold out of his very remarkable large upright pianos, and ought to be making not less than 10 times as many as he does; every one of them could be sold.

Better goods and more reasonable prices will be the result of a move to Wabash, Ind., of the manufacturing inter-

est of the Florence Cabinet Company. They are embodying the idea of their cabinet drawers in an office desk, and will exhibit their music cabinet in Detroit during the meeting of the Music Teachers' National Association in July.

Mr. Edward M. Cammon, of Albany, N. Y., paid a visit to Chicago this week and has gone further West on a business trip. He is well pleased with the representation of the piano by the Weber house here.

A well to do business man from Rockford, Ill. (who should certainly have known better), by the name of Charles Olson, came to Chicago recently and hired rooms, and then went to Lyon & Healy's and bought a Kroeger piano on time and had it delivered at his temporary rooms. The papers were signed with the assumed name of C. Bergstrom. After obtaining possession of the piano Olson, alias Bergstrom, had the instrument boxed and sent by express to his home, and then left congratulating himself on being the smartest man in his neighborhood. Messrs. Lyon & Healy were averse to such a proceeding, and put detectives on the track of the piano with the satisfaction of recovering the instrument and prosecuting the offender, who now lies in a Chicago jail. It is safe to say that he has lost some of the reasons for congratulation by this time and has a much clearer idea of "meum et tuum."

Mr. Edward P. Mason and Mr. James Hollyer were visitors this week to the Chicago branch and the trade in general. They could hardly help being pleased with the new arrangement and redecoration of the Mason & Hamlin warerooms under Mr. Reardon's management, and with the progress of the business under the same direction.

Progress is the order of the day with Messrs. Lyon & Healy. Their new and elegant factory is nearly ready for occupancy, and now comes an entire change in the arrangement of their first floor warerooms. A portion of the partition separating the two stores will be removed, additional shelves for sheet music will be placed on the remaining part of the wall, which will still be of considerable depth, and a handsome counter terminating in a half circle will complete this part of the change. The entrance will be at the corner, where heretofore was probably the most attractive show window in the city. On the south side there has already been placed a line of oak desks and partitions, extending the entire length and taking in also the rear part of the store. This is a vast improvement, and when one realizes it the only thing one can think of is why it wasn't done before.

This is not all, however, for one can scarcely visit any part of their immense store without noting some improvement day by day. The different members of this concern are all young, and it would seem as though they were just

starting out in business, to observe their vigorous movements.

Mr. R. W. Blake, of the Sterling Company, who is now in the best of health, has been paying a visit to Messrs. Steger & Co., of this city, and also to the Century Company, of Minneapolis, Minn. Mr. Blake carries back an order from the Century Company for 100 of one style of Sterling pianos, in addition to the regular orders from both the live dealers spoken of. Which of these two sell the most of this popular instrument it would be hard to say, and it would puzzle one to find two greater hustlers than Steger and Paulson in the whole music trade.

The storage business of Messrs. Reed & Sons has been transferred to the Weber house.

The Brown & Simpson piano will be represented in this city by Mr. Horace Branch.

Those people who have been depending on mechanics to get their premises in shape to do business have been sorely tried of late, and among them has been Mr. Justus Gray, of the Schomacker Company, who has been sadly demoralized by five long weeks of waiting before being in a condition to work without the unpleasant adjunct of carpenters, painters, plasterers, &c. Mr. Gray has now an attractive place, well lit with electricity, and has begun a system of attractive advertising which ought to be effective, and has the best and largest stock of gold string pianos ever shown in Chicago.

Peter Piper.

Peter Piper played a prize piano,
The Emerson "14" of highest grade.
When Piping Peter played this prize piano,
He left all other players in the shade.

For silver Emerson's soft, swelling strains
Make music mellow, murmuring and sweet,
And able artists all take ample pains
To praise the prize piano played by Piping Pete.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

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We invite correspondence from Dealers in localities where we are not represented.

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UPRIGHT
PIANOFORTES.

* GOLD MEDAL *
NEW ORLEANS, 1885. MELBOURNE, 1889.



THE EMINENT PIANIST AND

The World's Highest Authority on Music,

DR. HANS VON BÜLOW,

INDORSES THE

BEHR BROS. PIANOS.

"The new action with compensation lever, in your grand pianofortes, I CONSIDER A GREAT IMPROVEMENT, and it should be highly appreciated by the public in general, especially the ladies. THE USEFULNESS OF THE NEW PATENT IS VERY APPARENT. The firm of BEHR BROS. & CO. ARE DESERVING OF SUCCESS. The Patent Piano Muffler, also invented by the firm, I regard in every respect as Useful, Practicable, and an IMPORTANT INVENTION, and Their Instruments in General Merit My Approval."

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Fine Piano Varnishes,

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PIANOS.



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Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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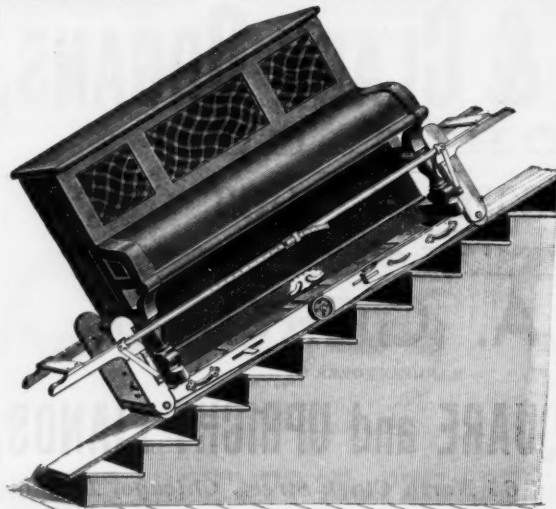
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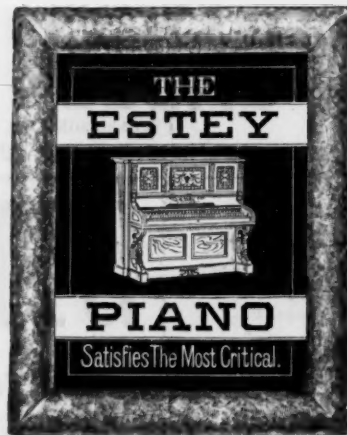
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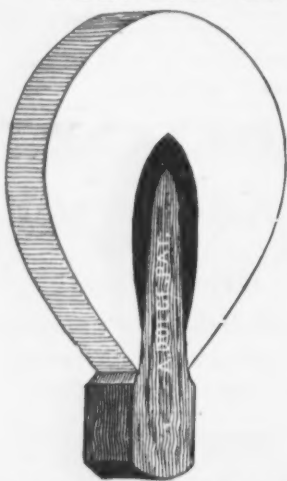


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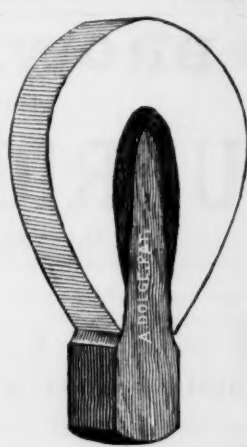
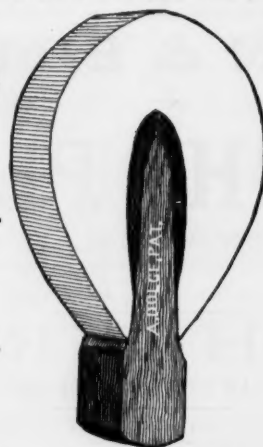
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